

THE SAN FRANCISCO BAY

Dec. 27, 2000—Jan. 2, 2001 • Vol. 35, No. 13 • FREE

GUARDIAN

The Best of the Bay... Every Week

OFFIES 2000

Presenting the Off-Guard Awards, our annual tribute to the worst and the weirdest of the year past [p.22]

Consumer watchdog

Fighting electric and phone bills in our new consumer column [p.15]

Who's crazy here?

S.F. cops resist mental-health training [p.21]

The last dance?

Our critics on a year of wild protest and poetry [p.46]

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This week: Norman Solomon and Jeff Cohen's annual P.U.-litzer Prizes. Plus, Steve Robles's TV column, High Definition

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A CLEAN WELL-LIGHTED PLACE FOR BOOKS

Calendar of Events - January

Happy New Year! We're open on January 1 from 12 noon to 9 pm. Celebrate the new year with a browse and a book.

All books regularly \$40 or more are 25% off. Calendars & cards 50% off January 1st only!



Olivia Boler & Susan Gaines

Tuesday, January 2 at 7:30 pm

Two local first novelists start off our new year.

Olivia Boler's *Year of the Smoke Girl* is a young woman's journey of self-discovery. Gary Snyder calls it a "dense weave in the cross-cultural multi-racial world, rich in paradox and detail." *Carbon Dreams*, **Susan Gaines'** debut, places romantic love side-by-side with the love of sublime ideas. It has been praised for its authentic examination of scientific inquiry and complex characters.



Evan Hunter/Ed McBain

Wednesday, January 3 at 7:30 pm

Over the years, **Evan Hunter** and **Ed McBain** have forged two separate, acclaimed writing careers, though they are one and the same person. Now in an unprecedented literary event, they have joined forces to write a groundbreaking new novel of obsession, *Candyland*. Evan Hunter, known for his powerful dramas, writes Part I, while Ed McBain, famous for his 87th Precinct mysteries, pens Part II.



John Dunning

Thursday, January 4 at 7:30 pm

The award-winning author of *Booked to Die* and *The Bookman's Wake*, **John Dunning** takes us back to the summer of 1942 in his eagerly anticipated third novel. Dunning is a master storyteller and *Two O'Clock, Eastern Wartime* is a magnificent thriller set in the early days of radio.



Mark Stock & Barnaby Conrad III

Monday, January 8 at 7:30 pm

The paintings of San Francisco artist **Mark Stock** connect viewers to the euphoria, loneliness and sometimes fatal entanglements of romance. **Mark Stock: Paintings**, a collection of the artist's best work, features a detailed biography by **Barnaby Conrad III**. They will tell the stories of these paintings with a slide show.



Krandall Kraus & Paul Borja

Thursday, January 11 at 7:30 pm

After local writers **Krandall Kraus** and **Paul Borja** were diagnosed with HIV, they began to ask the really hard questions about how we live. A poignant, funny book, *It's Never About What It's About: What We Learned About Living While Waiting to Die* explores how life can change for the better when we face our mortality with courage and openness.



Richard Schmitt

Tuesday, January 16 at 7:30 pm

Richard Schmitt's acclaimed debut novel tells the story of a restless young drifter who joins the circus and falls under its tarnished spell. *The Aerialist* has been hailed for its grit and authentic details. Schmitt is a writer to watch. Remember that you saw him here first.



M.J. Rose

Wednesday, January 17 at 7:30 pm

Kirkus calls M.J. Rose's second novel, *In Fidelity*, "a well-crafted study of infidelity, wrapped within the context of a psychothriller." Jordan Sloan is haunted by the brutal murder of her father, which she witnessed as a teenager. When the killer is paroled, Jordan panics and everyone accuses her of being paranoid. But is she?



Mark Coggins

Thursday, January 18 at 7:30 pm

Local writer **Mark Coggins'** mystery debut, *The Immortal Game*, pays homage to Dashiell Hammett and Raymond Chandler. August Riordan is an irreverent, bass-playing P.I. hired to recover a stolen chess software program. This book is grounded in the San Francisco familiar to locals, and not in the fog-shrouded landscape of tourist brochures.



John Stauber

Friday, January 19 at 7:30 pm

John Stauber and co-writer Sheldon Rampton, the team who brought us *Toxic Sludge is Good for You*, present a whole new spin on spin in *Trust Us, We're Experts! How Industry Manipulates Science and Gambles With Your Future*. Destined to be hated by P.R. firms and corporations everywhere, this powerful book is a chilling expose on the manufacturing of "independent experts."



The Literature of California

Saturday, January 20 at 3 pm

At the San Francisco Public Library, Koret Auditorium, Main Library, Civic Center, San Francisco

Co-sponsored by the San Francisco Public Library and The Bancroft Library at UC Berkeley

Reception following co-sponsored by the California Historical Society
The Literature of California, Volume I: Native American Beginnings to 1945 is a landmark publication. The anthology collects work from the likes of Mark Twain, John Steinbeck, and Jade Snow Wong, as well as lesser known—but no less literary—California writers. Join editors Jack Hicks, James D. Houston, Maxine Hong Kingston, and Al Young to celebrate the Golden State's rich, varied literary history.



Oakley Hall

Monday, January 22 at 7:30 pm

Pulitzer Prize winner Robert Stone calls **Oakley Hall's** *The Art and Craft of Novel Writing* "simply the best book in print to examine the strategies and necessities involved in the making of a novel." Hall's new book, *How Fiction Works*, deepens his instruction and offers advice on all forms of fiction. Join us as a San Francisco master shares the tricks of the trade.



James Salter

Wednesday, January 24 at 7:30 pm

In 1997, **James Salter**, one of America's greatest prose stylists, set out to revise his second novel, *The Arm of Flesh*, published in 1961. Instead he wrote a whole new book, *Cassada*, about Air Force officers in Cold War France. Drawing upon his own experience as a fighter pilot, Salter writes with matchless insight about the terror and exhilaration of the pilot's life.



Tracy Chevalier

Thursday, January 25 at 7:30 pm

Vernmeer's 17th century painting *Girl With a Pearl Earring* has been called the Dutch *Mona Lisa*. **Tracy Chevalier** seamlessly merges history and fiction in her critically acclaimed novel of the same name, which explores artistic vision and sensual awakening. *Girl With a Pearl Earring*, now in paperback, takes us back to Vermeer's studio through the eyes of the young woman who was the inspiration for this exquisite painting.



Anita Shreve

Friday, January 26 at 7:30 pm

Best-selling writer **Anita Shreve** offers a tale of forbidden Victorian passion in *Fortune's Rocks*, now in paperback. Hailed as a deliciously intelligent page-turner, *Fortune's Rocks* will please fans of *The Pilot's Wife* and *The Weight of Water*, and enthrall readers not yet familiar with Shreve's work.



George McGovern

Monday, January 29 at 7:30 pm

The Third Freedom: Ending Hunger in Our Time is **George McGovern's** passionate call to action. Charging that hunger is a political condition, the former senator and Democratic presidential nominee lays out a workable and affordable five-point program to end world hunger.



Tony Cohan

Tuesday, January 30 at 7:30 pm

Think *Under the Tuscan Sun* in Mexico and you've got **Tony Cohan's** memoir, *On Mexican Time: A New Life in San Miguel*, now out in paperback. When the Los Angeles-based novelist and his artist wife visited friends in central Mexico, they fell under the spell of the enchanting hill town. *On Mexican Time* is an evocative, entertaining story of personal discovery and metamorphosis.



Rebecca Solnit & Susan Schwartzberg

Wednesday, January 31 at 7:30 pm

San Francisco writer-historian **Rebecca Solnit** and photographer **Susan Schwartzberg** offer a damning portrait of the future in *Hollow City: The Siege of San Francisco and the Crisis of American Urbanism*, which examines the massive changes our city is enduring. Written as a walking tour of San Francisco's distinctive characters and locales, *Hollow City* brings home the impact of gentrification and homogenization on our "city by the bay."

Join our reading group!

Saturday Morning Book Group

10 am - 11:30 am



Please join us for coffee, cookies and conversation. You're welcome to drop in on any meeting.

January 13 Science Fiction with Jason

The Golden Compass by Philip Pullman (Knopf, \$10)

Hailed as a modern day fantasy classic, Philip Pullman's award-winning *The Golden Compass* is a masterwork of storytelling and suspense. The world Pullman creates is so complex and detailed, it has a Dickensian feel.

January 27 with Amy

Orlando by Virginia Woolf (Harcourt, \$13)

Virginia Woolf's *Orlando* is a tale of metamorphosis. When the novel opens, Orlando is a young nobleman in Queen Elizabeth's court. When it closes, Orlando has transformed into a modern, 36-year-old woman and three centuries have passed. In between, the novel is an exuberant romp through history that examines the true nature of sexuality.

Writing Workshop

The Craft & Business of Magazine Writing with Ethan Watters

10 Wednesdays from Jan. 24-March 28, 6:30-9:00 pm, \$300



Designed for people who want to start or advance a freelance writing career, this workshop will cover the essentials of first-person essays and feature stories as well as the nuts and bolts of getting published. Guest lectures by other professional writers will offer a broad perspective on both craft and business.

A full-time freelance writer for over 10 years, **Ethan Watters** has written for *The New York Times Magazine*, *Esquire*, *Spin* and *Mother Jones*, among others. He is the co-author of two books, and co-founder of the San Francisco Writer's Grotto.

\$150 required at registration, \$150 due at first class. Please call (415) 441-6670 to register.



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The year in dance Politics, protest, great myths, green hair: Bay Area dancers give some inspired performances, on and off the stage. *By Rita Felciano*

Stepping on toe shoes A body battle with the S.F. Ballet opens up old dance wounds. *By Sima Belmar*

The cover: Illustration by Dale Stephanos.

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in this issue

While you're turning off the holiday lights to save power, here's a bit of news to read in the dark: the *San Francisco Chronicle* has finally discovered — 13 years too late — that a deal the city cut back in 1987 with Pacific Gas and Electric and the Turlock and Modesto irrigation districts is a financial disaster for San Francisco.

Back then the *Chron* and the *San Francisco Examiner* virtually ignored the long-term contracts for selling the city's Hetch Hetchy electrical power. Now all of a sudden, *Chron* reporter Rachel Gordon has written a piece (Dec. 22) noting that the contracts are costing the city millions, because San Francisco (stupidly) agreed to give the Central Valley districts much of our Hetch Hetchy power at cheap rates until 2015 and to pay PG&E a stiff fee for transporting the power. The *Chron* wasn't paying attention then — and still won't explain why this happened (PG&E bought off then-mayor Dianne Feinstein) or what the background is (the contracts were an attempt to enrich PG&E and block public power).

The *Chron* isn't paying much attention to what's really happening with the current energy crisis, either. *Bay Guardian* reporter Rachel Brahinsky

went to PG&E's press conference on the impending rate hike this week, and she tells me that most of the media's questions were based on the assumption that PG&E is losing money and that a rate hike is inevitable.

When *Chronicle* reporter David Lazarus finally asked a somewhat probing question (how much exactly is PG&E proposing to raise rates?), he did it apologetically: "I don't mean to be pushy, but ..."

When Brahinsky asked PG&E's Dan Richard to explain exactly how much money has been siphoned off from PG&E to corporate headquarters in the past year, she was treated with a sneer: "There's nothing there to look at."

But consumer advocates are saying that instead of using profits to fund rate relief, PG&E sends any extra cash to corporate headquarters, where it is used to pad corporate salaries and to purchase profitable power plants and dams around the world. That's part of why PG&E Corporation is posting record earnings: the company has total assets of \$33.8 billion and recently reported \$304 million in cash on hand.

Bankrupt indeed. Happy holidays.

Tim Redmond
tredmond@sfbg.com

Bookmarks

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P.U.-litzer Prizes

The media year in review.
Read Norman Solomon's *MediaBeat*, online every Friday. www.sfbg.com/MediaBeat/149.html

Save low-power radio!

Read Ralph Nader's *In the Public Interest*, every Monday. www.sfbg.com/nader

Health care is a right

A people's plan, in *Focus on the Corporation*. www.sfbg.com/focus/113.html

Movie marathon

Why would anyone watch 72 hours of marred movies on New Year's? Steve Robles's TV column, *High Definition*. www.sfbg.com/media/high

TV picks

Ed — on KRON, channel 4, Wed/27, 8 p.m. — and other TV picks. www.sfbg.com/media/tv

The best things in life are free

Anhoni Patel looks at local filmmaker Matt Goldman's *Broke*, in *VHS Nation*. www.sfbg.com/AandE/vhs

Appliances

Looseleaf, new short fiction every Thursday by Dan Leone. www.sfbg.com/looseleaf/64.html

The drill

Disability, the courts, and "major life activities," in Charles Kupperman's *Ergo Sum*. www.sfbg.com/ergo/05.html

Eugene Imperial Stout Express

Naim Sultan's *Off Trail*. www.sfbg.com/offtrail/12.html

Sex and marriage

The Truth Hurts, Mistress Marisha's BDSM Q&A, goes online every Wednesday. www.sfbg.com/truth

Sticky business

The truth about female ejaculation. A new, uncut asc by Andrea Nemerson posts at noon every Friday. www.sfbg.com/asc/186.html

A corporate party

It doesn't really matter who is president, in the *Nessie Files*. www.sfbg.com/nessie

Critical plan

Chris Carlsson on what the new San Francisco Board of Supervisors can do about the housing crisis. www.sfbg.com/News/35/12/carlsson.html

A reform board

Our plan for the new Board of Supervisors and more election coverage. www.sfbg.com/election

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For those who are tired of waiting for "something" to happen, I say, take the initiative. It's safe, fun and a classy way to meet people. I wish them all the success I've had! This does work!

Thank you from the bottom of my heart, and from the both of us.

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Shari S.
San Francisco

Julie Paiva, President

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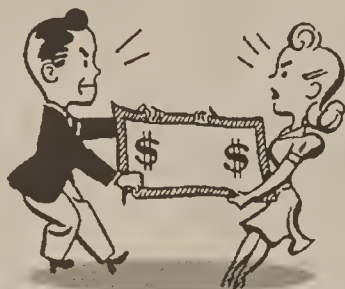
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letters to the editor

True labor history

Annalee Newitz's article on Tom Frank makes some serious misstatements about the labor movement ["Anticapitalism for the Masses," 12/6/00]. By referencing the labor movements of the '30s as racist and sexist, she turns history upside down. Labor unions prior to the upsurge of the 1930s were mostly white and male, although there are many exceptions — garment workers, textile workers (check out the 1912 Bread and Roses strike in Lawrence, Mass., where the Industrial Workers of the World united 40-odd language groups of immigrants), and others.

The rise of the CIO in the 1930s organized millions of mass production workers, men and women of all races and ethnicities, and the emerging federation actively promoted women and minorities into leadership positions. During World War II, when some white workers went out on "hate strikes" to protest African American advancement into previously white-only jobs, the CIO unions by and large backed the principles of integration.

And Upton Sinclair's *The Jungle* was written long before the '30s.

Albert Vetere Lannon
Chair, Labor Studies Department
Laney College
Oakland

Enjoying the ruckus

As a personal friend of Trish Moran's, I was appalled to read Michael Koppy's characterizations of her as a "slimeball" and an "amateur" ["CoCo No

More," 12/13/00]. The first characterization isn't even worthy of comment. As for the second, it seems to me that it's the efforts of amateurs that build a thriving arts and culture scene; it's clubs like the CoCo Club that made San Francisco what it is — or was. Thanks to Alissa Chadburn for showing what people like Koppy and the rest of the SOMA suburbanites are really doing to our city. If you want quiet, live in Daly City, and leave San Francisco for those of us who know how to enjoy a little untamed ruckus.

Phil Gochenour
San Francisco

The other Cuba

Dave Wolman's bleat of outrage about "cops" in Cuba ("O Havana!," 12/20/00) closely followed the NPR-corporate-media script on reports from that country, including (1) complaints about unpleasant conditions without reference to their causes ("Cuba's infrastructure is crumbling, and doctors cannot find medications," "not a peso is spared on the police force," etc.), backed up by (2) several quotes from a single source, however reputable, as a measure of objective political reality ("There is only one mafia in Cuba [Castro]").

I spent over a month in Havana last summer, and have a different take. Yes, if you just hang around the tourist areas, you will see lots of Interior Ministry police. They were beefed up only last year to minimize the impact of prostitution and drug trafficking brought into Cuba as a

consequence of concessions to the market economy, which most Cubans know to be the old filth in new packaging pouring in from the North. And they do random I.D. checks to help protect the country from U.S.-condoned attacks by the *real* mafia, most recently in the form of bombings of tourist hotels. But they are hardly carrying out a reign of terror. I wonder how many cops in the United States, to say nothing of Mexico or El Salvador, would have let Wolman off so easily after being told his passport was "back at the hotel."

If you get out around Havana, though, impressions change. I stayed in a privately owned apartment in a working-class neighborhood in the Vedado district and had a very different experience. To be able to walk the darkened streets without fear after midnight, with hundreds of people sitting casually on their stoops, willing and ready to talk about everything, including politics, painted for me a very different picture from the grim police state Wolman supposedly encountered.

Peter Anastos
San Francisco

Repression in Cuba

It's rare to see a story critical of Cuba appear in a progressive journal, and I give the *Bay Guardian* credit for running Dave Wolman's excellent reportage ("O Havana!") of police repression there. Having worked for five years in some of the most tyrannical states in Asia, Africa, and Latin America, I can say that my visit to Cuba affirms that Castro's odious regime can compete with the worst of them.

Dan Spitzer
Berkeley

TROUBLETOWN

BY LLOYD DANGLE



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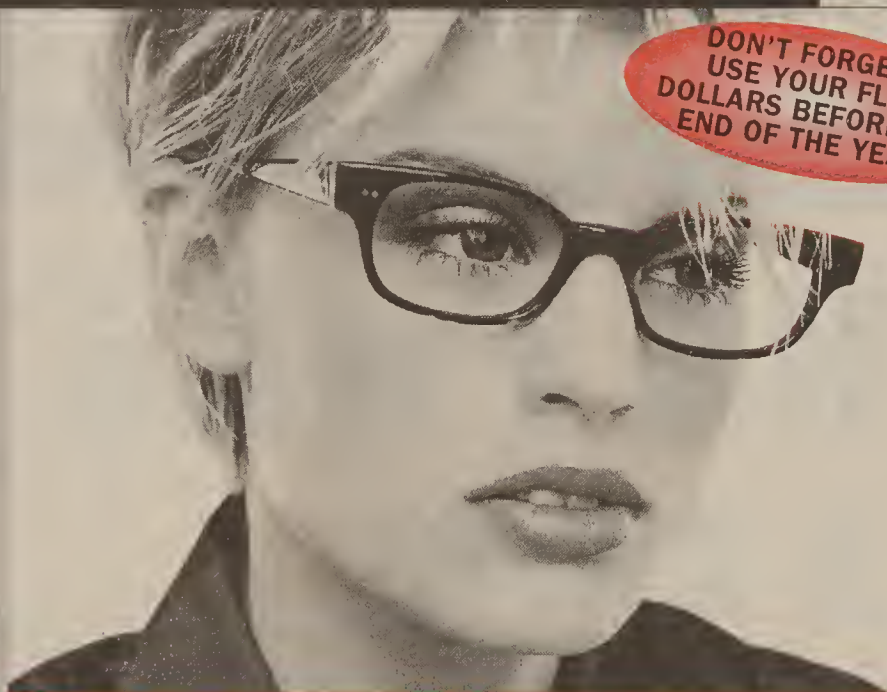
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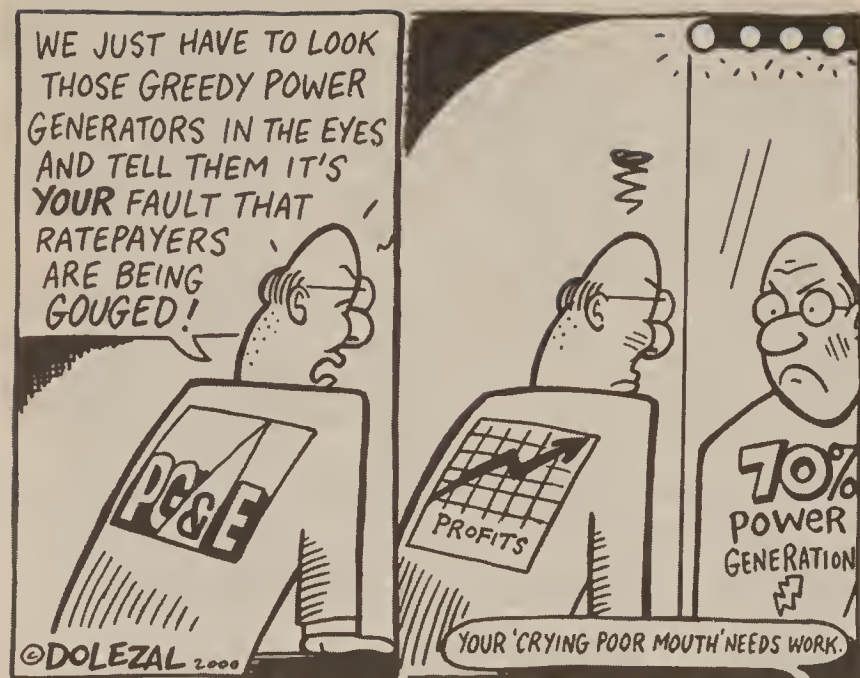
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opinion

by ralph nader

Save low-power radio!

There is no greater place for mischief in Washington than budget and appropriations bills that slide through in the closing hours of a Congress.

These mammoth bills, often containing 400 or more pages touching on a multitude of issues, are fertile ground for provisions sought by special interests — provisions that wouldn't survive the sunshine of open hearings, debates, and votes in committees or on the floor. Senior members with lots of political clout are especially adept at slipping amendments into these last-hour bills to award corporate interests and generous campaign contributors.

This year, provisions in an appropriations bill are being used to clobber an admirable plan by Federal Communications Commission chair William Kennard to issue licenses for low-power FM stations that could be used by schools, churches, and community organizations. These nonprofit stations won't even compete with commercial radio stations for advertising dollars.

Why would there be opposition in Congress to efforts to enhance democracy by giving these groups a voice and adding diversity to an increasingly consolidated broadcast spectrum? As the FCC chair said, this is "not about ideology, it's about money." It is also about blatant corporate power, which seeks to use elected representatives and the influence of campaign money to stifle competition and provide special protection for an industry.

The lobbying effort against the low-power stations was led by the National Association of Broadcasters. As cover for a raw display of political power, NAB tried to argue that the 10- to 100-watt community stations would "interfere" with the signals of the full-power commercial stations. Sadly, National Public Radio, which knows better and which, itself, was created to increase broadcast diversity, joined the commercial broadcasters in opposition to the community stations.

The argument about "interference" from the low-power stations was refuted by the FCC. The agency's engineering tests showed that interference, if it existed at all, was minimal. As Kennard noted, the broadcasting industry in the past has petitioned to allow full-power sta-

tions to sit close to each other on the dial, and some of these stations broadcast at 100,000 watts. So why would a 10-watt community station be the big concern that the broadcasters trumpeted to Congress?

Once again, this episode illustrates just how the lobbying wars on Capitol Hill are stacked against citizen groups. Lined up in support of the community stations were the National Association of Evangelicals, the Leadership Conference on Civil Rights, the National Education Association, the National Council of Churches, and many community groups. The interest in the establishment of the low-power stations is evident in the 1,200 applications that have been filed by nonprofit organizations in 20 states.

Yet none of this counted when the broadcasters reached their congressional friends. In a report on the success of the broadcasters, the *New York Times* took special note of the fact that Senate Majority Leader Trent Lott, a leading supporter of the efforts to block the low-power stations, had been a friend of Edward O. Fritts, president and chief executive of NAB, since their college days at the University of Mississippi. Also included in the broadcasters' measure are provisions pushed by Sen. Ted Stevens and Rep. Billy Tauzin that release National Public Radio from obligations to offer free air time to political candidates.

The move to limit the FCC's authority to license low-power community stations is an outrage that should be corrected in the next Congress.

President Clinton has signed the bill, which includes tightened technical requirements for low-power stations. Only 225 out of the 1,200 applicants so far have qualified, most of them in remote areas in rural states. President-elect George W. Bush, who has told the nation that he is a "compassionate conservative," could signal his concern about community needs by embracing the idea that communities, religious groups, schools, and citizen groups should have a voice through these low-power FM stations. This would be an excellent place for the new president to provide evidence of his desire to reach out to the people. ❖

Ralph Nader's column, *In the Public Interest*, appears weekly at sfbg.com.

editorials

Stop the city shredders!

San Francisco politicians have a habit of treating the files they collect in offices as their personal property. Generations of mayors and supervisors have packed office files (including a lot of public records) in boxes and taken them as personal archives (or destroyed them to prevent their successors from seeing them) when they left office.

The voters intended to put a stop to that last year: the Sunshine Initiative includes specific language stating that files and records compiled and collected during an official's term in office are public property. The outgoing supervisors will be the first officials affected by the new law, and the City Attorney's Office is trying to erode the Sunshine Initiative's protections.

Attorney and neighborhood activist Christine Linnenbach raised the issue of the retention of records at last week's Sunshine Ordinance Task Force meeting. She was worried, she said, by a July 21 opinion from City Attorney Louise Renne stating that letters from constituents are not "records" and don't need to be preserved.

Renne's opinion flies in the face of the Sunshine Initiative, which clearly states that all records used or received in the course of conducting city

business are public property — and it could be used to justify the destruction of valuable public documents.

Renne needs to clarify that position immediately, reminding the outgoing supervisors that few, if any, records in their offices should ever be destroyed or removed. Communications related to city business — particularly letters from lobbyists and other interests seeking to influence legislation — should be retained and protected.

Public records — particularly those held by elected officials — are critical historical documents that can help provide the new supervisors with background on ongoing issues. But more important, they're a window on how the city has been doing business — and what has to change.

In fact, board president Tom Ammiano should ask each outgoing supervisor to provide a basic inventory of existing records and a plan for how they will be preserved. And District Attorney Terence Hallinan should publicly announce that he'll treat any attempt to remove public property from City Hall as a serious criminal issue. ❖

Mental-health lockdown

Every year more than 8,000 people are picked up by the San Francisco police for what the cops call "acting with bizarre behavior." Many of them are committed against their will to psychiatric hospitals or thrown in jail. A lot of those people are homeless and mentally ill; some are violent or suicidal. But the treatment, which can involve full-body restraints and forced medication, isn't necessarily helpful: often the patients are drugged, confined for a few days, then released, with no long-term care or follow-up.

It's a complicated situation, stemming in part from the state's refusal to fund adequate long-term mental-health treatment facilities. But there are several steps San Francisco can take to address the problem — and some city officials are dragging their feet.

One major problem is that police officers aren't trained to recognize different types of mental illness: to determine, for example, when somebody is really a threat to him- or herself or

to others. The Board of Supervisors set aside \$180,000 last year for a training program on mental illness for officers, and community groups designed a detailed 40-hour curriculum. But the Police Department refused to implement the plan. Instead the cops want to spend some of the money on nonlethal weapons training. The new board should reject that plan and demand that the funds go directly to officer training on handling mentally ill people.

The board also should look at the city's overall mental-health budget. Involuntary confinement is expensive — \$1,500 a day — and many of the people who wind up in locked wards would do far better in community-based residential treatment facilities that cost about one-tenth as much. But that would involve a change in attitude, a recognition that mental illness is a public health problem, not a law enforcement problem — and that a little money for early treatment and intervention saves a lot of money later. ❖

Muni's new pollution

Diesel fumes are not only smelly, they're also toxic. Exhaust from diesel buses is a known carcinogen, and regular exposure can cause asthma and other health problems. In fact, the California Air Resources Board reported in January that diesel exhaust from buses is causing such bad air pollution that in many cases it would be better if each of the passengers drove his or her own car.

That's why 30 of the 57 transit districts in California are phasing out diesel buses in favor of cleaner-burning compressed natural gas.

In San Francisco, however, Muni has just ordered 175 new diesel buses and is dragging its feet on even a pilot program to install CNG-powered vehicles.

As Debbie Berne reports on page 13, Sup. Tom Ammiano and other environmentalists have been

pushing Muni for two years to begin plans for ending the city's reliance on diesel buses. But the transit district has been resisting change. Muni director Michael Burns says that the new diesel engines are cleaner burning than the old ones and that it would take up to six years to get the infrastructure to supply CNG vehicles up and running.

Other cities don't seem to have that problem: Los Angeles has been running CNG buses since 1993, and Washington, D.C., just ordered 100 CNG buses and expects to have them running within a year.

The new Board of Supervisors needs to demand some real answers from Burns: Why is San Francisco making an expensive, long-term investment in an outdated and hazardous technology when there's an easily available alternative? ❖

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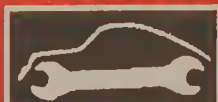
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Cover story

Driving backward

Muni goes diesel, delaying clean-fuel transit

By Debbie Berne

While environmentalists sue the federal government over unsafe Bay Area smog levels, San Francisco's Municipal Transportation Agency has approved diesel as its fuel of choice for the next generation of nonelectric city buses.

By giving Muni the green light Dec. 19 to buy 175 new diesel buses from engine manufacturer Neoplan, the MTA further delayed any shift toward cleaner buses powered by compressed natural gas (CNG), fuel-cell, or zero-emission technology. The move puts San Francisco significantly behind dozens of cities in California and across the country that have begun moving away from diesel to improve air quality.

But Sup. Tom Ammiano told the *Bay Guardian* the diesel plan isn't a done deal and that he plans to meet with Muni director Michael Burns and the new supervisors in January to explore a compromise. "We're not going to give up on procuring CNG buses," he told us. Negotiations will have to move quickly to beat a Jan. 30 deadline for Muni to finalize its orders for new buses. Ammiano wants Neoplan to give the city a six-month extension to test four

CNG buses and possibly begin ordering some of the clean-air vehicles.

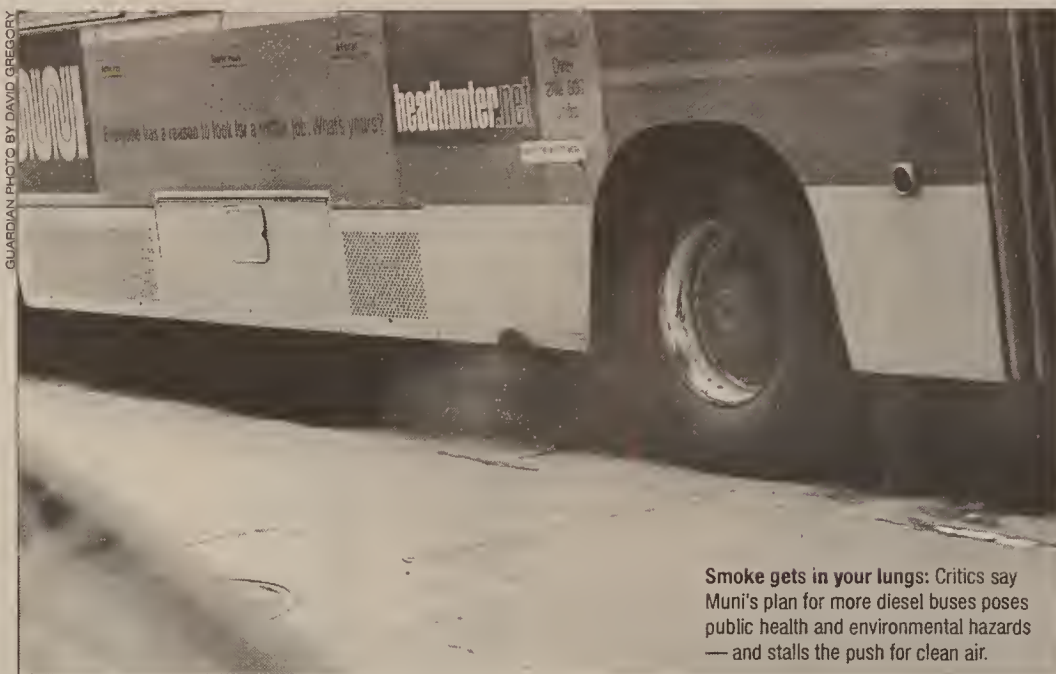
Although the MTA is ready to place

the diesel order, the purchase still must be approved by the County Transportation Authority. Ammiano, who

along with the rest of the supervisors has a seat on the authority, suggested that he would do what he could to hold up the sale to keep negotiations going.

Alternative-fuel advocates say Muni has been dragging its feet for years on shifting to CNG buses. The supervisors

See "Muni," page 17



Smoke gets in your lungs: Critics say Muni's plan for more diesel buses poses public health and environmental hazards — and stalls the push for clean air.

Against the grain

Supervisors urge ban on G.M. foods

By Daniel Zoll

The growing consumer anxiety over genetically modified foods has prompted one local supermarket, San Francisco's Rainbow Grocery, to label the products offered in its bulk foods department. For example, shoppers can now choose between granola containing genetically modified ingredients and the non-G.M. variety.

But determining the G.M. content of the store's offerings is often impossible, says Elizabeth Donoghue, who coordinates Rainbow's labeling efforts. "It's very difficult not only because not all manufacturers are forthcoming with the information, but because there are no industry standards for testing at this point," she told the *Bay Guardian*.

Seeking to put an end to such supermarket confusion, the San Francisco Board of Supervisors unanimously approved a resolution Dec. 18 calling on the federal government, specifically the Food and Drug Association (FDA) and the United States Department

of Agriculture (USDA), to require labels on G.M. foods and to consider a moratorium on such foods until they are proved safe. The resolution, sponsored by Sup. Gavin Newsom, also targets manufacturers. It urges companies that have banned the use of G.M. foods in their products in Europe, such as Kellogg's, to do the same in the United States.

With the Dec. 18 vote, San Francisco joins Boston, Cleveland, Minneapolis, and Austin, Texas, among other U.S. cities that have demanded tougher protections.

Though the resolution is not binding, environmentalists and consumer advocates say it sends a strong message to food manufacturers and federal regulators that consumers should not be used as guinea pigs for biotechnology.

Newsom said he decided to take on the issue after reading about a gene-splicing experiment he found particularly disturbing.

"Just the one anecdote alone of a flounder gene being blasted into a strawberry in order to make a strawberry

more resistant to cold alarmed me," he said, adding that representatives of the California Grocers Association lobbied him to drop the bill.

David Heylen, a spokesperson for the grocers association, denied that his group had tried to block the legislation.

"We had some concerns about certain portions of it, but overall we didn't take an official 'opposed' stance," he said. "I think the industry's position has always been that we think that the FDA and the USDA

can do an adequate job in evaluating the safety of GMOs [genetically modified organisms]."

On the same day that the board took its action, a blue-ribbon committee set up by the United States and the European Union released a report recommending that the FDA strengthen the regulation of G.M. foods and move toward mandatory labeling. The European Union already requires labels on G.M. foods.

See "G.M.," page 16

Green buds

School board member-elect Sanchez joins ranks of Demo defectors

By Daniel Zoll

Many people thought San Francisco supervisor-elect Matt Gonzalez was crazy when he dumped the Democrats and registered Green just a few weeks before the November election. Then the newly minted Green posted a resounding electoral victory.

Not only did Gonzalez win, but he seems to have inspired a trend: San Francisco Board of Education member-elect Mark Sanchez announced this week that he has also gone Green. He said he was emboldened by Gonzalez's decision.

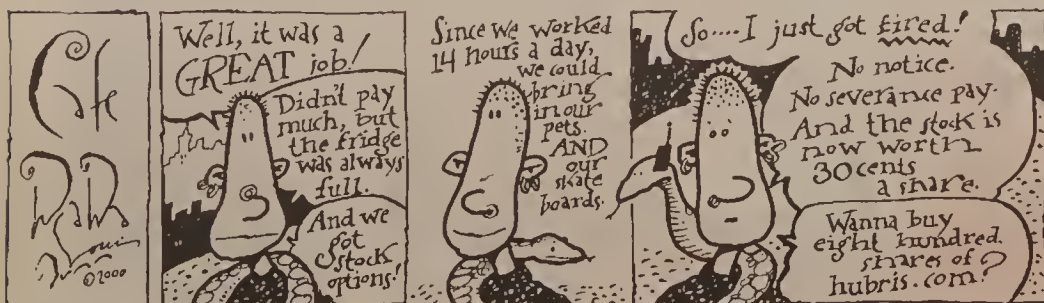
"I'm a little disenchanted with the Democratic party," Sanchez said. "It's not progressive enough, and I agree with the values of the Green Party."

Sanchez praised the Greens for reaching out to candidates of color. "It's laudable that the Green Party is making an effort to make their party more diverse racially," he said. "It hasn't been, and that is something they recognize."

The state Green Party's education platform calls for, among other things, increased school spending and greater respect and pay for teachers. It also rejects vouchers and the privatization of education.

California Green Party spokesperson Ross Mirkarimi said Sanchez's defection is part of a strong statewide trend, adding that Greens hold a few dozen local offices in California. "Mark, like Matt, is a wonderful manifestation of the Green Party's growth in many towns and cities across California and the nation," he said. ❖

E-mail Daniel Zoll at dzoll@sfbg.com.



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news

consumer watchdog

got a tip? cassi@sfbg.com

This week we introduce our new column to guide you through the dizzying consumer's life. Rather than focus on traditional "consumer issues" such as which car or stereo to buy, the Bay Guardian's Consumer Watchdog will help you make educated choices about how to navigate the Bay Area urban jungle. Please send your questions — and consumer tips — to Consumer Watchdog, 520 Hampshire, San Francisco, CA 94110 or e-mail cassi@sfbg.com.



I'm having trouble making ends meet this month. How long do I have before I lose my utilities or phone service? Where can I go for help?

'Tis the season for going broke. The holidays are expensive for everyone, but for those living from paycheck to paycheck, they can be devastating. Do you buy presents or pay the gas bill? Visit grandma or mail your rent check? We called all over town looking for answers on how cash-strapped people can best weather these tight times. Here's what we found:

Utilities

With utility rates skyrocketing, many people are likely to run into trouble with their Pacific Gas and Electric bills this winter. If you miss an entire payment period and get the next month's bill, you still have 10 days to clear your previous balance. Then you'll get a 15-day notice. If you miss that cutoff, you have 48 hours — then you better get some candles. (Don't assume that using a pay station means you're instantly paid up; they take up to four days to process your payment.) To get your service restored once it's been cut off, you must make your payment in full plus a

\$20 to \$30 reconnection fee and another deposit — twice the amount of your highest monthly bill of the last year — which is refundable after a year.

The Salvation Army Relief for Energy Assistance through Community Help program (415-648-0260) offers the most immediate help, focusing on low-income households, seniors, and disabled people who have received 15-day or 48-hour notices. If you have time for a somewhat lengthier application process, California Alternate Rates for Energy (415-281-5876 or 1-800-743-5000) provides a 15 percent discount on PG&E bills for low-income families. And the federal Home Energy Assistance Program (1-800-433-4327) will deduct a certain amount, depending on your income, from your utility bill once a year.

Telephone service

There aren't as many ways around a phone bill. If you miss your due date by 7 to 15 days, Pac Bell fines you 1.5 percent of the amount owed and sends a "courtesy notice" giving you one more week to pay before you're disconnected. To get your phone turned on again, you need to pay your bill in full plus a

\$19 fee to restore service and a refundable deposit of two times the highest bill of the last three months.

Rent

Some landlords are looking for any excuse to evict — and mailing your check even one day late can help them along. But many will agree to a late payment (with a penalty charge) or help arrange a payment plan if you call in advance.

Catholic Charities (415-345-1290) offers limited help with rent and move-in costs. Another last-resort option is the Eviction Defense Collaborative (415-345-1290), which offers onetime rental assistance loans. ❖

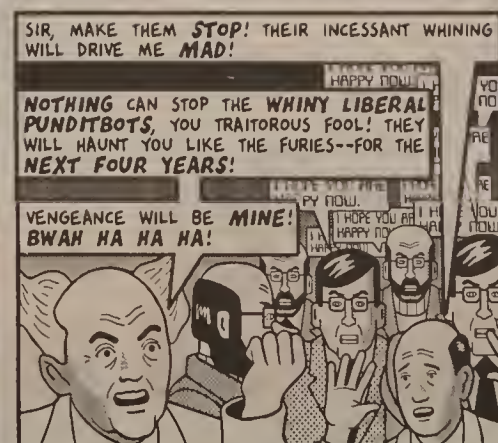
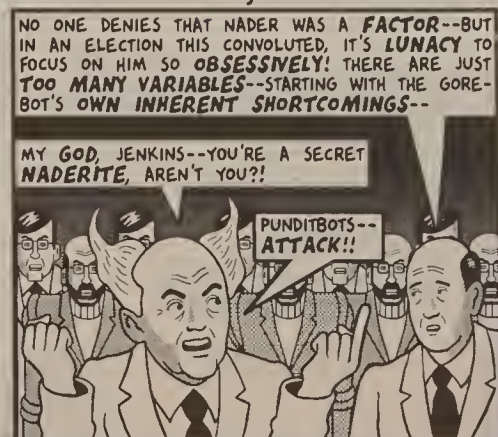
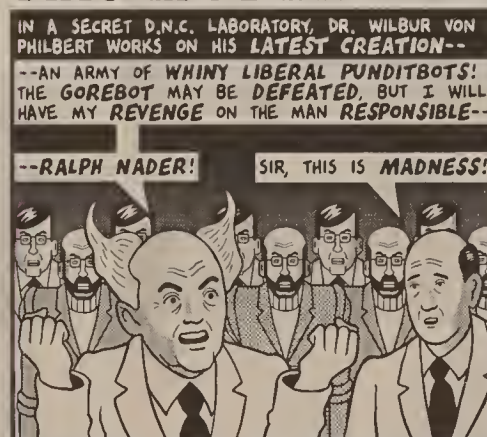
By Cassi Feldman and Elizabeth Flanagan.

For more resources on how to get help paying your bills, contact HELPLINK at (415) 772-4357 and visit www.helpink-sf.org.

If you have a question or complaint for Consumer Watchdog, e-mail cassi@sfbg.com.

THIS MODERN WORLD

by TOM TOMORROW



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Sunshine task force seeks state's help in HRC firing case

By Rachel Brahinsky

The Sunshine Ordinance Task Force is asking the state attorney general to help determine whether Human Rights Commission chair Ghada Saliba-Malouf broke the law when she dismissed two advisory committee members without a public meeting.

The unanimous Dec. 19 decision came after a hearing on two complaints filed against the HRC in which ousted advisory committee members Dawn Clements and Henry Jamerson alleged that they were terminated without the public process required by state and local open-government laws.

The task force wants the attorney general to decide which laws guide the HRC chair's action, in a legal dispute that raises questions about exactly how to hold the mayor-appointed HRC commissioners accountable.

The answer may also shed light on Clements's allegation that she was dismissed because of her outspoken criticism of HRC contracting policy. Clements had criticized a plan to move the city's minority contracting program from the HRC to the controller's office, putting it under the close watch of the mayor (see "Foxes in the Henhouse," 8/9/00). She also asked that the HRC's second-highest-ranking staffer, Zula Jones, be placed on leave until federal criminal charges were resolved. (Jones was indicted for fraud after the FBI began its probe of the HRC last year.)

At the task force hearing, HRC staff contended that Saliba-Malouf was within her rights when she unilaterally removed Clements and Jamerson from the committee.

Clements and her attorney Raymond Willis argued that the advisory committee is supposed to appoint members through a public process headed up by the mayor — making it subject to the open meeting requirements of the state Brown Act and the local Sunshine Ordinance.

Deputy city attorney Amy Ackerman did not clarify which rules apply to the advisory committee, leaving the task force to decide for themselves. In the end the group agreed to ask the attorney

general for further legal advice.

Clements and Willis told us that they were pleased with the solution. Willis, however, said he was surprised that the city attorney was unable to help. "It would've been better if the task force had made a determination, but there was such confusion about what the applicable rules and regulations were. The attorney general could clarify [this]," Willis said.

The city attorney's representing the task force, Clements added, "created murkier waters because she left the analysis to the state attorney general's office. It was apparent that the city did not want to provide clarity; they wanted to shove it on to the task force."

Deputy city attorney Ackerman did not respond to our written questions on this matter by press time.

To get the attorney general's written opinion, the task force is asking the Board of Supervisors to make a formal request. It could take four to six months for a response, according to attorney general spokesperson Nathan Barankin.

The complaints against the HRC raised the persistent question of conflict of interest in City Attorney Louise Renne's office. Renne recently removed deputy city attorney Jackie Minor from her post as Sunshine Ordinance Task Force adviser after revelations that Minor also works for the HRC — a possible violation of the Sunshine Ordinance (see "Renne Caves on Sunshine Ordinance Conflict," 12/13/00).

But for Clements, the move didn't cure the underlying problem. "When they keep rotating attorneys all the time, they think they are playing off the conflict. But they're not," she said. "It comes down to who really is [the city attorney's] client — is it the Sunshine Ordinance Task Force, or is it somebody else?" ❖

The Sunshine Ordinance Task Force next meets Jan. 23, 4 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 408, S.F. To file a complaint, contact Donna Hall at (415) 554-7724.

E-mail Rachel Brahinsky at rachel@sfbg.com.

G.M.

From page 13

"Consumers should have the right of informed choice regarding the selection of what they want to consume," the report stated.

San Francisco's resolution also comes in the wake of the controversy over StarLink, a genetically modified corn that has never been approved for human consumption. In September consumer groups announced that laboratory tests had found the gene-altered corn in Kraft's Taco Bell brand taco shells. About 300 other corn products, including Safeway brand taco shells,

were also found to contain the unapproved corn. The FDA recalled the affected products, and the agency acknowledged that the corn could cause "temporary adverse health effects."

While praising San Francisco's action, Jeanne Merrill of Greenpeace said the board should go a step further and use its authority to promote sustainable agriculture. "Greenpeace will urge the Board of Supervisors to give city food contracts to local companies who produce their food organically and naturally," she said. ❖

Jason Rezaian contributed to this report. E-mail Dan Zoll at dzoll@sfbg.com.

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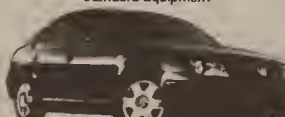
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Muni

From page 13

authorized a CNG pilot program two years ago, according to Ammiano, but Muni has yet to begin the project, now slated for early January.

"The staff of Muni has resisted and not completed their pilot program," said Julia Levin, California policy coordinator for the Union of Concerned Scientists, a national alliance of environmentalists. "They are resisting change, choosing the path of least resistance and least innovation at the exception of public health."

The MTA's diesel decision comes after a report last January by the California Air Resources Board, a public agency, showing that many passenger buses on California roads are so severely polluting that it would actually be cleaner for riders on those buses to each drive separately. CARB ordered all transit agencies in the state to clean up their bus fleets, either by upgrading their diesel buses or by switching to CNG.

Diesel's deadly dossier

Public health and environmental groups are alarmed by the MTA's approval of diesel, pointing to an array of hazards posed by diesel exhaust. "You are here to protect us. Why choose a known carcinogen when there is an alternative?" said Karen Pierce, of the Bayview Hunter's Point Health and Environmental Assessment Task Force, at the MTA board's Dec. 19 meeting. "You have no right to balance cost against lives."

The case against diesel is well documented. CARB has listed diesel exhaust as a known carcinogen since 1990 and reports that more than 40 chemicals in the fumes are toxic air contaminants — regular exposure to which can cause cancer, asthma, and other health problems. According to the Coalition for Clean Air, more than 70 percent of the cancer risk from air throughout California comes from diesel-exhaust emissions.

CARB also noted in its report that alternative-fuel buses currently provide the best answer to air-quality problems. Transit agencies that choose to go with new diesel technology are required to move toward zero-emission vehicles two years earlier than if they choose CNG buses now.

Muni director Michael Burns acknowledged that CNG engines are cleaner than diesel: they have lower rates of nitrogen oxides, which causes smog, and particulate matter, the black soot that vehicles expel from their tailpipes. But because the new diesels will be rolling by next summer, he said, they were the right choice for San Francisco. The engines will be fitted with particulate traps and run on low-sulfur fuel to decrease their toxic emissions.

Indeed, the MTA's top priority is to put new buses on the road, fast. "If we have to run the old, dirty buses for one year longer, citizens will say, 'You had a choice; you could have put cleaner buses on the road, and you didn't,'" board member Jose Cisneros argued during the meeting.

Muni insists it could take up to six years to get CNG buses tested, funded, and ready for service — though a rep-

resentative from Pickens Fuel Corporation, a natural-gas fuel provider, assured the board that he could have a CNG fueling facility up and running within a year.

Other major cities throughout the United States have already shifted to CNG buses. The Union of Concerned

Scientists' Levin noted that 30 out of 57 transit districts in California have chosen all-alternative-fuels transit fleets. Los Angeles's transit agency, which runs the third-largest bus fleet in the country, has been dedicated to CNG buses since 1993. And in Washington, D.C., where city transit man-

agers initially resisted the switch to CNG, officials committed this December to buying 100 CNG buses, with 300 more to come next year, according to the *Washington Post*. They plan to have the first fleet of CNG buses in operation within a year.

"San Francisco has taken the nation-

al lead on the issue of tobacco. Diesel exhaust is at least as toxic as tobacco," said Linda Weiner of the American Lung Association of the County of San Francisco. "We need to take the lead on this as well. We have the resources, we have the brain power, we just need the political will." ❖

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Conrad Anker, Hans Saari, Mark Holbrook, Shishapangma, Tibet. Photo: ©1999 Kristoffer Erickson

Electricity showdown

Wednesday, Dec. 27–Thursday, Dec. 28, the California Public Utilities Commission holds hearings on whether to give in to Pacific Gas and Electric's request for corporate welfare in the form of massive rate hikes. *California Public Utilities Commission auditorium, 505 Van Ness, S.F. Call for time. (415) 703-2074.*

Give Daly a hand

Wednesday, Dec. 27–Sunday, Jan. 7, help retire grassroots activist and new District Six supervisor Chris Daly's campaign debt. Daly's landslide victory was financed without special-interest money. Now he's \$27,000 in debt, and the funds must be paid by Jan. 8. Individuals may donate up to \$750, but checks for \$100

or more must specify the individual's occupation and employer. Contributions from developers or from corporations with an interest in pending legislation will be returned. *To donate, log on to www.district6sentinel.org or send a check to Chris Daly Campaign, 225 Hyde St., no. 416, San Francisco, CA 94102. For more information call (415) 626-2303.*

Global debt relief

Friday, Dec. 29, support the global movement to provide debt relief to the world's most impoverished nations at a candlelight procession sponsored by the Jubilee 2000 Bay Area Debt Coalition. The procession will begin with a brief opening ceremony at Our Lady of Lourdes Church and continue along

the south shore of Lake Merritt. 7 p.m., 2808 Lakeshore, Oakl. (510) 525-5497.

Commemorate the Zapatista uprising

Saturday, Dec. 30, celebrate the six-year anniversary of the Zapatista uprising in Chiapas, at a pre-New Year's Eve party with music, dance, food, and more. Proceeds benefit the independent organization Las Abejas de Acteal and its coffee cooperative, Maya Vinic, which needs to purchase a truck to transport its product. 8 p.m., *San Francisco Women's Building, 3534 18th St., S.F. \$10–\$20. (415) 550-1101.*

Palestinian and Israeli teens on coexistence

Sunday, Dec. 31, watch *Peace of Mind: Coexistence Through the Eyes of Palestinian and Israeli Teens*, in which youth in Israel and the occupied territories use camcorders to document their lives. Every Sunday through Jan. 28, noon, 2:05 p.m., and 4:15 p.m., *Yerba Buena Center for the Arts, 701 Mission, S.F. \$6 (includes gallery admission); free with a San Francisco Public Library card. (415) 978-2787.*

Race, gender, and the digital divide

Tuesday, Jan. 2, KQED, channel 9, airs *Digital Divide: Virtual Diversity*, a locally produced show on the impact of race and gender on access to technology. Another episode, "Crossing the Divide," airs at the same time Jan. 9. 11 a.m., KQED, channel 9. For more information go to www.pbs.org/digitaldivide.

Keep human rights on the national agenda!

One of the top Republican candidates for the International Relations Chairmanship in the U.S. House of Representatives, Doug Bereuter (R-Neb.), will attempt to eliminate the Human Rights Subcommittee if chosen for the position. This subcommittee is the only forum in Congress dedicated to exposing human rights abuses throughout the world. Call the Republican leadership and tell it you oppose the elimination of the Human Rights Subcommittee. Call Tom Lantos, the highest-ranking Democrat on the International Relations Committee, and let him know he must not back down. *International Relations Committee, U.S. House of Representatives, B-358 Cannon House Office Building, Washington, D.C. 20515. Dick Arney: (202) 225-7772. Chris Cox: (202) 225-5611. Dennis Hastert: (202) 225-2976. Tom Lantos: (202) 225-3531. For more information call Global Exchange at (415) 255-7296.*

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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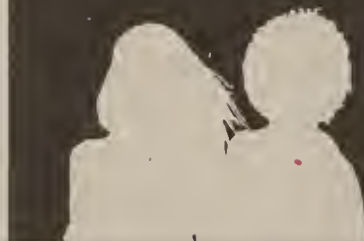
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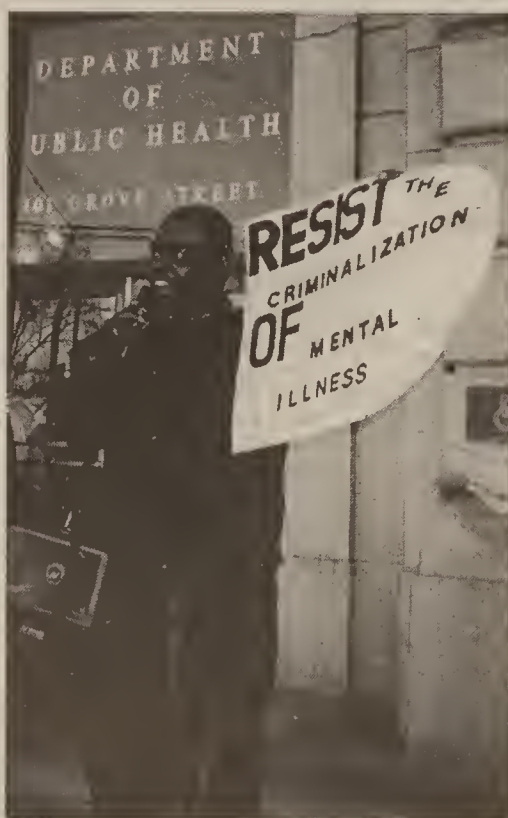
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'Treat us, don't beat us': Mental health advocates protest the lack of services and police brutality.



Mad as hell

Advocates for mentally ill people battle forced "treatment" by cops and docs. *By Cassi Feldman*

Last April we got a panicked phone call from a woman being held in San Francisco General Hospital's psychiatric ward. The 33-year-old was panicky, but she articulated her problem clearly: she was being held against her will. During an argument with her boyfriend, she told us, he pulled a gun and threatened to kill her. After fleeing with her son to a domestic violence shelter in San Francisco, she filed a police report and sought medical attention. The officer promised that he'd get a social worker to find her a "safe place" to stay. She didn't realize that meant a lockdown ward.

Perhaps the woman seemed distraught. But according to California law she should only have been taken into custody if she were "gravely disabled" or a danger to herself or to others. While it's unclear whether this woman fit the criteria, her case reflects a worrisome trend. Local mental health activists say the city is routinely locking people up in hospitals and jails instead of offering mental health treatment on demand.

"If it's not voluntary, it's not treatment," said Sally Zinman of the California Network of Mental Health Clients. People who are forced into psychiatric care, she says, are then much less likely to seek it on their own. "You can't fill in the gaps in ser-

vice with more forced treatment."

Zinman and other "psychiatric survivors" say the vicious cycle of San Francisco's mental health system starts with a profound lack of services. According to San Francisco Community Mental Health Services, 50 percent of those seeking mental health treatment last year in the city never received it. One of the only ways to ensure medical attention is to act out: become suicidal or commit a crime of some sort. But that inevitably results in a confrontation with the police, who have little training on how to handle psychiatric crises. Mentally ill people end up committed and medicated, often against their will; they get released in a day or two, and the cycle begins again.

Treatment not jails

"Treat us, don't beat us," more than 50 mental health consumers and their advocates chanted at a Dec. 12 action outside City Hall. To underscore the conflict, protesters held up signs bearing the names of mentally ill people killed in police confrontations. People such as Solano Silvano, a homeless man who was shot by members of the San Francisco Police Department in 1997 for allegedly firing a shotgun at police. According to the October 22nd Coalition's Stolen Lives project, Silvano sought treatment for paranoia

at five different San Francisco mental health programs during one month shortly before his death.

"Police are trained to command and control," Jennifer Friedenbach of the Coalition on Homelessness told the crowd. "Folks end up dead or brutalized because police officers don't know how to approach people having mental health crises."

To address this problem, the San Francisco Board of Supervisors earmarked \$180,000 for fiscal year 1999-2000 to help develop a "police crisis intervention program," to help officers respond to these calls. Community organizations such as local mental health nonprofit Caduceus Outreach Services, Ella Baker Center for Human Rights, and the Coalition on Homelessness designed a 40-hour curriculum covering such topics as psychopathology, legal issues, developmental disabilities, and community resources.

But the SFPD refused to implement the plan, claiming that the training should be required for all officers, not just a special unit. Instead it is considering a proposal by Dr. Forrest Fulton, director of the Police Behavioral Science Unit, to train one entire station for 20 hours and then devote the other 20 hours to nonlethal weapons training. According to Fulton that could include the use of tear gas, nets, and rubber bullets.

In a contentious Dec. 15 episode of KQED-FM's *Forum*, Caduceus director Marykate Connor slammed Fulton for derailing the community proposal. Fulton insisted that his curriculum would improve the safety of police calls for both the mentally ill person and the officers involved. But, Connor replied, "it's police officers training police officers. It has nothing to do with a shift in focus and the difference in culture."

Reagan's scalpel

Today's emphasis on policing reflects years of disinvestment in mental health treatment. California's desperate shortage of psychiatric facilities dates back to the late 1960s, when then-governor Ronald Reagan slashed 1,700 hospital staff positions and several state-operated aftercare facilities. San Francisco never recovered and continues to lose vital psychiatric services to deep budget cuts (see "The Budget Axe Falls on Mental Health," 6/28/00).

Chance Martin, the editor of *Street Sheet*, has felt the cuts firsthand. Years ago a major depression left him homeless and suicidal on the streets of Los Angeles. After several temporary hospitalizations, Martin eventually found his way into a residential program. But, he says, most people aren't so lucky: "It seems like every time a budget cut is made in the Department of Public Health, it's made on the backs of mental health recipients."

A survey this June by the Coalition on Homelessness found that 92 percent of 224 homeless people in San Francisco who were interviewed would enter a program — if one were available that met their needs. It's unlikely. Community Mental Health Services estimates that the wait for a residential mental health treatment slot is at least six months.

And while applicants wait in line, the SFPD is cracking down on the mentally ill. According to Bill McConnell of Community Mental Health Services, some 8,000 to 9,000 people are involuntarily detained for psychiatric evaluation each year. The SFPD estimates that one in four police calls are "5150s": responses to 911 calls regarding individuals "acting with bizarre behavior."

Under California law, people with disabilities are entitled to treatment in the least restrictive setting possible. A 5150 results in exactly the opposite: it's the most restrictive setting possible, sometimes involving full-body restraints or forced medication.

Involuntary commitment is also far more costly than the voluntary alternative, according to Mike Reiter, director of inpatient authorization at Community Mental Health Services. One day of psychiatric emergency services at San Francisco General costs the city approximately \$1,500, Reiter says, while a day of residential treatment in a halfway house costs an average of just \$186.

"It doesn't make sense in terms of economics; it doesn't make sense in terms of public health," said Tony Platt,

a professor of social work at Cal State Sacramento. Platt likens the mistreatment of mentally ill people to the economic neglect of poor people and people of color. Attempts to marginalize these groups, he says, are fueled by politicians who appeal to "people's fears and their racism."

Tough pill to swallow

Countering those fears, activists say, involves changing the way policy makers understand mental illness. Rather than move toward treatment on demand, they say, some continue to perpetuate the myth that mentally ill people are dangerous and must be sedated against their will.

This thinking is reflected in A.B. 1800, a bill sponsored last year by California assemblymember Helen Thomson (D-Davis) to establish an "assisted outpatient treatment program" for those considered at risk for commitment. The legislation was ostensibly designed to enable families to require treatment for their loved ones, but some mental health advocates consider it a grave threat to civil liberties. The state can already intervene in emergencies, they say, and should not be allowed to intrude earlier. A.B. 1800, which died in a state senate committee last year, would have lengthened involuntary commitments and allowed the state to overrule a person's right to refuse psychiatric drugs.

Street Sheet editor Martin acknowledges that medication works for many people, but he points out that even "wonder drugs" can be toxic. "Once you're court ordered, it doesn't matter if you come to them and say, 'I've had diarrhea for six weeks or dry mouth,'" he said. "The thrust is to make sure that you're medication compliant, not to make sure that your medication isn't killing you."

Meanwhile, there is little proof that mandatory outpatient programs work. In one pilot project at Bellevue Hospital in New York City, doctors found no statistical differences in the number of rehospitalizations when comparing subjects who were forced to take medication with those who were not.

There may be other motivations behind the support for approaches like A.B. 1800. A November/December 1999 *Mother Jones* article revealed that the National Alliance for the Mentally Ill, one of the organizations supporting forced treatment, received more than \$11 million in donations from 18 drug firms between 1996 and mid 1999. "What a way of making money," said Zinman of the California Network of Mental Health Clients. "The consumer can't say no." ❖

Support Coalition International sponsors a forum titled "The Movement for Human Rights and Alternatives in the Mental Health System." Fri/5, 7 p.m., 255 Ninth St., S.F. Free. (541) 345-9106.

E-mail Cassi Feldman at cassi@sfbg.com.

The past is over

Presenting the 2000 Off-Guard Awards
for the worst and the weirdest
of the past year.

By Linda Ehrlich and Tim Redmond
Illustrations by Dale Stephanos



As the first Offices of the Next Millennium were going to press, the news broke that a Mill Valley man charged with running an LSD lab in a decommissioned missile silo had won the support of two British nobles who get high by drilling holes in their heads.

And we thought last year was special.

The year 2000 didn't usher in the End of Time, but it did bring us George Bush (who pointed out, among other things, that "the past is over"), and Dan Rather, who announced on election night that "if a frog had side pockets, he'd carry a handgun," and Sup. Amos Brown, who evicted a senior citizen so he could move into a district with no incumbent (and then lost anyway), and Mayor Willie Brown, who insisted that his limousine was public transportation ... And it goes on and on from there.

And so, with the full knowledge and understanding that the New Bush Era has only begun, we once more present the Off-Guard Awards, for the worst and weirdest of the year 2000.

Don't worry: maybe next year will never come.

THE CITY THAT KNOWS HOW

And then the voters evicted him

Sup. Amos Brown evicted an elderly African American woman and her disabled son from a house in Ingleside so that he could run for supervisor from a district with no incumbent.

But then, he also likes the term 'involuntary removal from a place of residence,' since eviction sounds so uncharitable

Brown suggested that the city stop using the term "homeless shelter" and replace it with "cooperative living arrangements" because the term "shelter" is so demeaning.

Another one rides the bus

Mayor Willie Brown said that although

he took his official Lincoln Town Car to the Giants opening game, he was still actually using public transportation, since "mine is a form of municipal transportation, although it is exclusive to me."

Job description? Who needs a job description? I'm Willie Brown's goddaughter

Yolanda Jones, who worked for the San Francisco Housing Authority, testified in federal court that all she really did at work was sell Section 8 vouchers and that she didn't even know what her official job was supposed to be. "So what did you do?" asked assistant U.S. attorney John Hemann. "Whatever I wanted to do," Jones said. She testified that she never went to the office except to pick up her paycheck.

We're shocked, shocked

Former *San Francisco Examiner* pub-

lisher Tim White acknowledged under oath in federal court that he had horse-traded favorable coverage for Mayor Willie Brown in exchange for a promise that Brown would support the Hearst Corporation's purchase of the *San Francisco Chronicle*.

Honest — they really meant all those nice things they said about the mayor

Charles Renfrew, a retired judge who had worked for a Hearst law firm, found that White had actually done no horse-trading at all and that everything at the Ex was perfectly proper and ethical.

If there's a little less money for the homeless, what the hell — my eyes look just fabulous

Frank Hudson, the director of Catholic

Charities, ran up a total of \$73,000 in personal expenses on the charity tab, including hair-removal surgery, dinners at Zuni and Stars, five nights at the Campton Place hotel, and Botox antiwrinkle treatments. Hudson tried to justify the expenses, saying, among other things, that the medical treatments were necessary: his dermatologist "may have been removing something around my eye."

Oh yes, 'situations' — like nuclear power plants and toxic waste dumps

A Pacific Gas and Electric executive who insisted on anonymity said that the company ought to be worried about the movie *Erin Brockovich* drawing additional attention to the firm, because "they have environmental situations all over the place."

The program is particularly good for all those people whom the bank just laid off, since they have so much free time

Bank of America launched a program to ask its employees to "adopt" an ATM machine and clean it — on their own time, with their own cleaning supplies.

She knew someone would be making another 'Basic Instinct' movie, so she had to get it out of the way before she did 'The Life of Mother Theresa'

Sharon Stone, who has signed up to make *Basic Instinct II*, announced that she wouldn't make any more Hollywood films that don't carry an important social message.



WHY COULDN'T THEY BOTH LOSE?

Damn it, I said bring me a latte grande

Dan Rather drank 21 cups of coffee on election night, which might explain some of the following comments (all verbatim):

- "If you're in the kitchen, Mabel, come back in the front room."
- "This is as tight as a too small bathing suit on a too hot car ride back from the beach."
- "He was at the five-yard line, now he's at the three. Can he stick it in?"
- "[Bush's] lead is shakier than cafeteria Jell-O."
- "[Bush supporters are] jumping out of their seats like they've been stuck with hatpins."
- "If, if, if! If a frog had side pockets, he'd carry a handgun."
- "You talk about a ding-dong, knock-down get-up!"
- And, "Before the trail goes completely cold, let's give a tip of the Stetson to the loser, vice president Al Gore, and at the same time, a big tip and a hip hip hooray and big Texas howdy to the new president of the United States. Sip it, savor it, cup it, photostat it, underline it in red, press it in a book, put it in an album, hang it on the wall: George W. Bush is the next president." ❖

And that's really all we want to know

A San Francisco man was arrested after a witness reported him for biting his dog. The man, who says biting is a form of discipline, "has also French kissed his dog," his lawyer said. "My client is very oral."

With all the trimmings

A San Francisco police cadet invited another cadet to his home for Thanksgiving dinner, and after both men had several drinks they both fell asleep. Later that night the host walked into the kitchen for a glass of water and found his wife on the floor — "serving up," as Matier and Ross reported, "something more than turkey to his cadet buddy." The husband reported the incident to academy brass, who investigated and discovered that the romantic cadet had cheated twice: he'd also cheated on the entrance exam.

Does this mean he's going to be sleeping with the fishes, W?

Bush said in his presidential acceptance speech that "I ask you to pray for Al Gore and his family."

We understand Bush wanting to abort the pregnant ones, but he could have left the poor little dimpled ones alone

Florida election officials identified several species of chad, including swing-

ing-door, tri, hanging-door, pregnant, and dimpled.

Whereas the people in Florida seem to need no supervision at all

A Charleston radio talk show host, Michael Graham, said he voted for John McCain in the South Carolina primary because Bush was too negative — and also to try to keep the primary close because "I didn't want the people of South Carolina, who shouldn't be allowed near a ballot box without adult supervision, to decide this for the rest of the country."

How sensitive and self-sacrificing, Dick

After House Majority Leader Dick Arney was caught making a homophobic joke about Barney Frank ("Yes, my name is Dick Arney, and if there is a dick army, Barney Frank would want to join up"), his spokesperson, Michelle Davis, said that Arney anticipated that someone else would use the joke and decided "he wanted to get it over with."

Well, we guess Mr. Arney won't be invited to the Inaugural Ball

After Robin Williams made a series of jokes involving "drug use, masturbation and bodily noises" at a Democratic National Committee fundraiser in honor of President Clinton, Republi-

can National Committee press secretary Mike Collins said, "What we need is a president with the kind of dignity that no entertainer would use that talk in his presence."

Of course, it's nothing a little Botox couldn't cure

L.A. writer David Horowitz told the *Dallas Morning News* that either Bush or McCain would be acceptable to Hollywood in ways Bob Dole never was. "Dole was outside the culture," Horowitz said. "He was scowling."

As Dan would say, talk about a ding-dong, knock-down get-up!

According to observers, this was the text of the vice president's election-night call to Bush:

George W. Bush: Let me make sure I understand. You're calling me back to retract your concession?

Al Gore: Circumstances have changed. If in fact I lose in Florida, I will immediately concede. But it's not in any way clear that I have lost, and until it is clear, I can't concede.

Bush: Do what you have to do.

Gore: You don't have to get snippy about this.

THE MARCH OF CAPITALISM

Those wacky lawyers

A Los Angeles law firm, Quinn & Emanuel, that sent out paperweights resembling hand grenades to Silicon Valley businesses as a way to solicit business was startled when some recipients were disturbed. "Our marketing consultant told us this is Silicon Valley," a firm spokesperson said. "They're youthful, kind of aggressive, edgy. This is an effective promotion to do."

From the people who brought you haggis

A Scottish chef created an international furor by introducing deep-fried Mars Bars (dip a cold Mars bar into batter, fry in oil, then serve with whipped cream and strawberry sauce) in a Parisian restaurant.

For example: shoddy, dangerous, deadly ...

The crash of an Alaska Airlines flight from Puerto Vallarta to San Francisco was the latest in a series of problems for the airline that included a loaded gun in checked baggage discharging and firing a bullet into a diaper bag under a passenger's seat; a passenger vomiting blood onto seven other passengers; a baggage handler dying after a baggage cart crushed him against a plane — and 150 instances in which aircraft maintenance was not properly documented. An FAA supervisor called it a problem with "management effectiveness" and "a certain amount of sloppiness." Alaska CEO John Kelly responded: "Any record-keeping that has not been done to perfection could be characterized with many different adjectives."

Another student of the Dick Arney school of public relations

William C. Ford Jr., chair of the Ford Motor Company, acknowledged that SUVs were socially irresponsible but said

that "if we didn't provide that vehicle, someone else would, and they wouldn't provide it as responsibly as we do."

I'm sorry, I'm sorry, I'm sorry — except that it was really all your fault

The head of Bridgestone/Firestone, Masatoshi Ono, told a congressional committee, "I come before you to apologize to you, the American people, especially to the families who have lost loved ones, in these terrible rollover accidents. I also come to accept full and personal responsibility on behalf of Bridgestone/Firestone." He later said that the tire failure "stemmed from a lack of care for the tires. That would be my conclusion."

Also available: one semiautomatic rifle, like new

EBay had to halt bidding on what a seller insisted was the actual raft Elián González used to escape from Cuba — although selling continued on genuine holy water blessed by a priest in Miami's Little Havana and a Frisbee that Elián reportedly dropped by accident outside his great-uncle's home.

So now the Communist Party is promoting its own perfume, 'Death to the fascist insect that preys upon the life of the masses.'

China banned the import of Yves

Saint Laurent's Opium perfume, saying that it "created spiritual pollution for the younger generation" and that the name "made them feel uneasy and worried."

Wouldn't they rather just eat rats and hang out with Richard

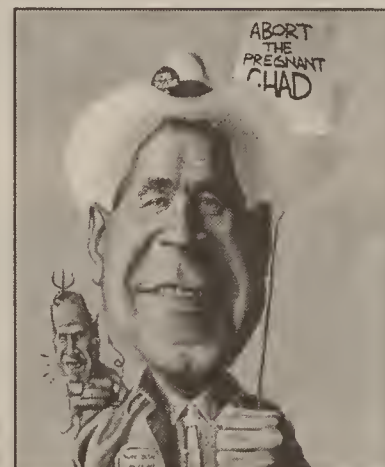
Mark Burnett, who invented the CBS "reality show" *Survivor*, proposed a new program to be called *Destination: Mir*, which would follow a dozen American "couch cosmonauts" through a Russian space camp in their bid to win a trip to the space station *Mir*.

Sneak preview: the first episode of 'Destination Mir'

(Starring William Shatner as the grizzled U.S. space commander and Yakoff Smirnoff as the grizzled Russian space commander and head of the Russian space camp, and featuring Shatner on vocals: "Mir — huh — what is it good for / Absolutely nothing.")

Episode one: Pauly Shore guest-stars as a bumbling yet lovable wanna-be cosmonaut who stows away on the plane headed for the Russian space camp in order to be close to his girlfriend (Carmen Electra), who is a candidate for the *Mir* mission. Smirnoff puts the would-be cosmonauts through their paces while dealing with Shore's zany antics.

Continued on page 25



Thirty years ago, I culdint spel Yale graduat. Now I are one.

A selection of campaign-trail wisdom from George W. Bush:

On national security: "This is a dangerous world. It's a world of madmen and uncertainty and potential mental losses."

On history: "I think we agree — the past is over."

On perseverance: "This is Preservation Month. I appreciate preservation. It's what you do when you run for president. You gotta preserve."

On tough times: "I know how hard it is to put food on your family."

On business: "I understand small-business growth — I was one."

On biblical axioms: "We must all hear the universal call to like your neighbor just like you like to be liked yourself."

On politics: "[McCain] can't take the high horse and then claim the low road."

On economics: "We need to make the pie higher."

On public identification: "When I'm talking about myself, and he's talking about myself, all of us are talking about me."

On threats to peace: "When I was coming up, it was a dangerous world, and we knew exactly who the they were. It was us versus them, and we know exactly who them was. Today, we're not so sure who they are, but we know they're there."

On education: "We want our teachers to be trained so they can meet the obligations. We want to make sure there's not this kind of federal cufflink." ❖

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The worst

From page 23

From the people who brought you 'Mir': an appetizer for the deep-fried Mars bar

A Russian company is making a cheap caviar substitute made from fish parts and chicken eggs that doesn't taste exactly like the original, although, as one factory worker said, "after a few shots of vodka, you really don't notice the difference."

IT'S NOT THE FALL THAT KILLS YOU — IT'S THE SUDDEN STOP

There isn't going to be time, for example, to mention the inquisition, the crusades, the Vatican Bank, fish on Fridays, or the opposition to birth control

Pope John Paul II delivered a sermon apologizing for the sins of Roman Catholics over the centuries, although, as church officials said before the speech, "it cannot assume the aspect of a spectacular self-flagellation" — and "given the number of sins committed in the course of 20 centuries, the list must necessarily be rather summary."

Of course, we also believe you never wanted any publicity in the first place

Darva Conger, who married a millionaire, insisted that she was, in fact, a Gulf War veteran, even though her record showed she spent the war at an air force base in Illinois.

The Chinese women's swim team will be so relieved

Richard Virenque, a French bicycle racer, told a court in France that he used performance-enhancing drugs during the Tour de France. However, he said, "we don't say 'doping.' We say we're 'preparing for the race.' To take drugs is to cheat; as long as the person doesn't test positive, they're not using drugs."

But in the great tradition of modern athletics, they might want to take a little something for their nerves before setting off

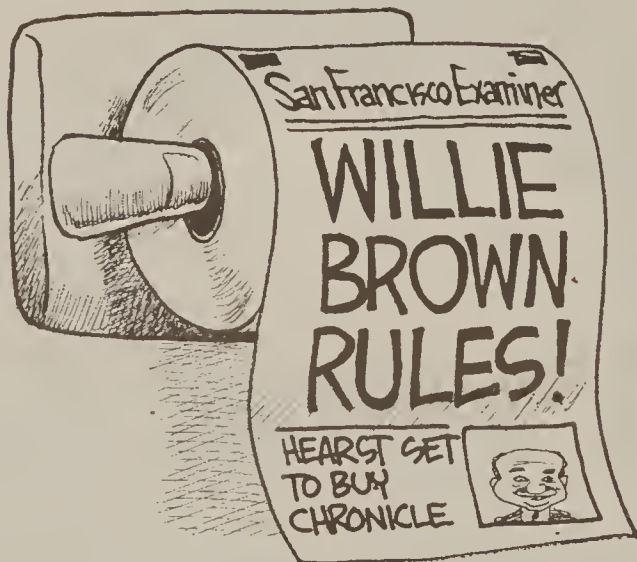
Russian cosmonauts setting off on a mission to resuscitate the space station *Mir*, which was suffering from an oxygen leak, told reporters that "like athletes before a start, we are feeling excitement and a desire to get on the track as soon as possible."

In the warm family tradition of Bing Crosby

Golfer Sergio Garcia charged that a Spanish businessman threatened to assault him, which angered Garcia because "nobody hits me but my dad."

As in, the space between hand and penis?

The grandmother of Elián González, at a long-awaited reunion, said that she "took his tongue out of his mouth and



bit it. I even opened up his zipper and told him, 'Let me see, let me see if it has grown.'" The assistant director of the Cuban Research Institute at Florida International University explained that most Latino cultures have a different concept of personal space.

To be followed by Dismemberment, Disembowelment, and Aggravated Murder of the Hills 2001

Ted Nugent, an ardent hunter and gun lover, held a hunting tournament on his Michigan ranch called "Rape of the Hills 2000."

It wouldn't do any good — they'd only throw them up again

Coach Bela Karolyi complained about the lack of spirit on the U.S. Olympic gymnastics team, saying, "That fire is needed there. I would like to see it coming out of them, saying, 'We are going to eat them up alive,' this sort of thing. This is the Olympic Games. Good lord — eat your shoes. Do something."

Thursday, like, doesn't look good at all

USA Today asked Christina Aguilera about her favorite things, and she said her favorite day of the week was "Saturday. It represents fun, the weekend. And I like the look of how it's spelled."

Nothing to compare with fleeing from a murder scene

O.J. Simpson said he was bored watching TV coverage of the convoy of Florida ballots headed for Tallahassee: "All I could think of was now I know what people went through when they tried to watch the basketball game, and my Bronco was going up the freeway. In my case, it might have been a little more intriguing, because people didn't know what was going to happen."

Dude — the guy on 'Dawson's Creek' is waving his hand. We'd better stop smoking this stuff

The federal government and TV net-

works admitted that the networks let the White House drug office check scripts — and that shows that are approved result in credits that reduce the number of costly public service ads the networks have to air. Drug czar Barry McCaffrey noted that "we realize you cannot shoehorn a drug message in a script where it does not belong; it must appear organically. Sometimes, only a one-second frown or wave of the hand when someone is offered marijuana is all that is needed."

A script for the drug-policy office: colonel's wife discovers too late how to wave her hand and frown

The wife of an army colonel who once commanded the military's antidrug operation in Colombia, who herself was sentenced to five years in prison for mailing \$700,000 worth of heroin to New York City, said that "if I was able to understand what it would do to my kids, and how it was going to destroy my husband, I wouldn't have done it."

Watch for it on MTV

Littleton, Colo., authorities are selling for \$25 a three-hour videotape of the Columbine massacre that is set to pop music.

Or you could watch palnt dry — or watch the U.S. choose a president

An Internet camera focused day and night on a Iowa cornfield, to give people a chance to watch corn grow, attracted 220,000 page views in a single day. The owner invited people to "cheer as the mighty cornstalks battle wind, hail and rainstorms."

A case for Miss Marple

A mother of two in Newcastle, England, admitted to biting off her best friend's husband's testicle after a night out erupted into violence — although the man didn't realize his testicle was missing at the time. It was only after the police arrived that the severed testicle was discovered under a picture frame in the sitting room. ♦

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Travel



GUARDIAN ILLUSTRATION BY JONATHAN KOCH

The business of Christmas

By Cara Bruce

Jack had been breeding elves ever since he got into the business of Christmas. He had started as an administrative assistant to the real Santa Claus. There wasn't much money in it but the opportunity for advancement was huge and he had received full benefits and a nice stock option package. Of course, this was long ago when Christmas was a different business entirely. The original Santa employed very few elves, whom he worked hard but paid well, and he had his infamous troop of reindeer. Jack thought the business could be run much better, but Santa #1 never listened to his ideas. It frustrated poor Jack to no end. He wanted to turn the North Pole into Christmas, Inc., a profitable organization that would allow him every luxury a man should have.

Frustration can lead a man to do crazy things. And Jack's frustration was out of control. He always put up a cool front, acting jolly and good, pretending he really believed in the true spirit of Christmas and that he loved Santa Claus like every good little boy or girl should.

But one night, after having a few too many cocktails, he snuck into Santa's room and smothered him with a pillow.

A doctor who was blindfolded and flown out to the North Pole pronounced Santa's death a heart attack and was extensively bribed to keep the truth from leaking out. Jack made the terrible announcement about the death in a sad and shaking voice he had perfected over the years. He noted that Christmas must go on, and in a kind gesture, which everyone applauded, he offered to take over, become Kris Kringle, and run the North Pole the way the real Santa would have wanted it.

Things went smoothly as Jack moved into his role of Santa Claus. A quick look at the deceased fellow's bank book alerted him that the North Pole didn't have that much going for it. As a fix to the money problems, he set up with a Colombian drug lord, and soon had a full blown drug and money laundering operation working right beside the toys and candy cane production. Mrs. Claus, the widow, did not approve. She threatened to go to the authorities and make

trouble for the industrious young Jack. A quick shove out a very high window took care of that problem. Mrs. Claus was quickly replaced with Merry XXXmas, a budding, buxom porn star who was happy to move in and do nothing but snort lines off the backs of reindeer and give blow jobs to Jack when he needed to relax.

Soon Jack was rolling in dough. He bankrolled a few hungry scientists to develop new drugs and technology for him. He started breeding the elves when his science team told him that it was much cheaper to grow the elves in test tubes and crank them out as a very inexpensive labor force. Santa did not pay his elves, but he kept them from revolting against their enslavement with a steady supply of crank, quaaludes, and opiates. The test tube elves looked upon Santa as their father, which is where the term Father Christmas actually comes from.

One day, the scientists fucked up and made a bad set of test tube elves. The whole batch of them either had missing limbs or extra ones and Jack, the new father of elves, ordered them to be ex-

terminated. The scientists balked but were threatened with death, and subsequently spent a night ice-picking a hole in a frozen pond where they could dump all of the babies. All the babies were dumped except one — a cute little thing with three arms, two hearts, an extra large brain, and a nice smile. The scientists raised this deformed baby elf in secrecy. None of the scientists had ever seen such a thing and they were curious about it. Being scientists, they were interested to see what would happen to it and figured they could always kill the thing later — what was the rush? So the hidden baby elf, whom they named Melvin, grew up feeling like the center of attention in the lab.

Meanwhile, Jack was getting out of control. His ego had gone crazy and he was terrorizing the entire strung out, unhappy staff. The scientists had grown to love little Melvin very much. Due to his two hearts, he was exceptionally caring; his larger brain made him a wonderfully intelligent companion; and his three arms allowed him to complete work much more efficiently. And Melvin loved the

scientists as well. He thought of all three men as very wise men who were good to him. But still he was a boy, and boys are restless and like to play with people their own age. He would sit and watch the other elves playing outside of his window, wanting to go out and join them.

He understood he was different. The scientists called him special but Melvin knew that was just another word for weird. He spent a lot of time on the Internet looking for other boys or girls like himself but there didn't seem to be any. However, he did find some interesting information on Santa Claus and elves and Christmas. None of it seemed to be anything like what he saw day to day at the North Pole. He couldn't believe that none of the people who had written any of these stories had ever been up to check it out for themselves or to make sure that they got it right. Melvin also discovered that there were people who were good, and he decided to be like them. He felt sorry for his three wise fathers and vowed to help them escape from their North Pole prison.

One day while Jack was on a tirade he stormed into the scientists' trailer to demand a better amphetamine to jack up the reindeer. Upon entering he saw the six-year-old Melvin, plump, cute, and smiling.

"What the hell is this?" Jack boomed. The three men stood there shaking.

"An elf?" whimpered one of the scientists weakly.

"I can see that," yelled Jack. "But what the fuck is wrong with it and why isn't it working?"

The scientists quickly explained the "experiment" they were doing, adding lies about developing new elves with three arms so they could work faster. Jack was appeased and applauded the scientists, asking them to expedite the process so these deformed elves could increase his work force. After Jack left to go yell at the reindeer the scientists worried about the fate of poor Melvin. They decided to smuggle him out and send him some place where he could hopefully grow up normally. They decided on San Francisco, a city that seemed to accept people who were a little different than the rest of the world.

Under the guidance of a drugged-up Rudolph, Melvin was dropped in a basket on the doorstep of a beautiful North Beach apartment. Luckily, the woman who found him was a beat poet and not a dot-commer who had recently moved to the city, so she was actually accepting. The woman decided to raise Melvin as her own and he grew to be a very good pagan leftist.

He also grew up to be a genius. He spent time volunteering at hospices and lifting weights. Although he was an elf, he was the strongest, smartest, nicest, most eligible three-armed bachelor in town. He spoke out at rallies against the commercialism of Christmas and about evictions by greedy landlords. Melvin was quite an activist, although no one really believed his story about being bred on the North Pole. Most people just thought he was trying to be ironic about his elf-like appearance.

Melvin never forgot his commitment to go back to the North Pole

and save all the scientists. The only problem was that he wasn't quite sure how to get there. No one seemed to know where Santa Claus lived and the post office just threw out the mail to him, so one December he devised a plan. He would wait for the evil Jack with his band of reindeer to come deliver presents, and then he would hide on the sled and travel back home to his family of scientists, whom he would set free.

Christmas Eve came and Melvin bid adieu to his loving foster mother, who cried and packed him peanut butter sandwiches. Then he drank three cups of coffee and hid on his roof to wait. Hours passed and Melvin wondered whether Jack was still delivering presents at all. But then he heard the sleigh bells and saw the blinking red light of Rudolph's shiny nose. As the reindeer parked and an underweight, shaky Jack tried to heave microwave ovens and G.I. Joe dolls into the chimney, Melvin jumped on board and stowed away, burying his four-foot-tall frame beneath stacks of sweaters and baby dolls.

After a long night of flying around they finally returned to the North Pole. Melvin jumped out of the sleigh and ran to hide behind a snowdrift until Jack and the others had gone to sleep. The scientists still lived in their trailer but were old and gray now. Melvin embraced all three of them with his three arms and they were very happy to see him. They had been worked to the bone and were skinny as rails, with their hair falling out. Melvin was outraged. The scientists took him to the elves' quarters, where Melvin's test tube brothers lived and worked like slaves. There were so many of them now that Melvin realized he would have no way to get them all off of the North Pole.

Melvin was a pacifist but he realized that something drastic had to be done about Jack. He instructed the scientists to prepare a cocktail that would knock out Jack and his wife and then he began to make phone calls to his activist friends in San Francisco. The next day the plan was set. As Jack and Merry XXXmas rested from their big night, the scientists served them the drugged cocktail. The couple was out within minutes. Melvin quickly bound and gagged them. Soon helicopters and teams of guerrilla warriors were arriving. They machine-gunned the drug lords, leaving their bloody carcasses for the walruses.

Everyone was free but Christmas had to go on. The elves held a democratic vote and elected Melvin the new Santa Claus. The scientists moved into Jack's old house with their new Russian brides. The elves' quarters were improved and the test tube breeding stopped. Instead, Melvin placed an ad in *Circus Weekly* magazine asking for small women and men to come join them for decent wages and benefits. The North Pole was happy again and Jack and his wife were forced to detox cold turkey. They are still kept in a cage where they have to watch life go on happily around them. And every year, an elf with three arms, a large brain, and two hearts fills their stockings with big, dirty chunks of coal. ❖



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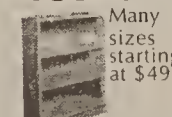
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ask isadora
 by isadora alman

Stretching the truth

Q: I am a 38-year-old male, married, with two children. I have a spandex fetish that I have had to hide from my wife because it would hurt her if she knew I was wearing it in public. I often wonder if I am behaving abnormally. She thinks it's perverted. Sometimes I spend my lunch hour at a crowded shopping mall, and I wear some form-fitting spandex shorts (seamless crotch), and I keep my anatomy hidden under my sweater or jacket until I see a woman I want to show off my body to. Then I pivot my body to accommodate her view only and, using my sunglasses, turn my head as if I were looking on, but I look to catch her gaze. What follows is a euphoria that is hard to explain. Can you offer any ideas as to what I am doing and why this is so addictive?

A: Anything that provides a rush of euphoric excitement — whether gambling, sled-dog, shopping, or flashing — is “addictive” in the sense that it is habit-forming.

When your behavior is out of control, when you feel guilty or bad after the rush is over and keep losing the struggle to refrain from repeating it, you have a compulsion that needs treatment. The whys of your particular kink, or any, for that matter, lie in your formative years. Your spandex thing is abnormal in that not a whole lot of people get the kick out of wearing it that you do or feel compelled to hide that from their spouse. Keeping such a deep, dark secret can't be great for your marriage, but it's your decision.

Q: My husband and I are having a sexual problem. He can only ejaculate when given a hand job, and not all the time even then. He says I sexually excite him, but I'm beginning to think I don't. It is getting to where he doesn't even want to try to have sex with me anymore. I don't know what to do.

A: Are the two of you new to sex together? Very often a man used to solo sex cannot get accustomed to the feel of achieving an orgasm any other way. If that's the case, let him know that you're willing to finish him with your hand after other sex or that it's fine with you if he does it himself. (And let it be fine that he does; what kind of friction he requires has nothing to do with your attractiveness.) If there's more going on here than this — if, for instance, he wants some other sort of stimulation that he hasn't asked for, and you have urged him to express himself — a consultation with a sex therapist might prove helpful.

Q: I am dating a wonderful man, and I want us to enjoy a variety of sexual positions. However, we have encountered a slight problem: when I get excited, I tend to squeeze his penis out of my vagina. This is particularly troublesome when I am on top. Even moving slowly, I tend to push him out. Any suggestions on how to prevent this from happening?

A: The best thing I can suggest is more (or some) Kegel exercises to strengthen your pelvic grip. These can be described in detail in most sexuality texts.

Q: I don't know what to do about a situation that has been going on for three or so months now. I am a 20-year-old female in college, and I live with another female of the same age and situation. The problem is that I found that I like to use various vegetables to masturbate with: carrots, cucumbers, zucchini, and the like. One day my roommate was coming in the door, and in a hurry to hide the evidence, I put the carrot back in the refrigerator, not really thinking about what was going on. Later that evening I saw my roommate eating the carrot, and I got really wet and horny. Ever since then, I have been doing this on purpose. I just love watching her eat vegetables that have been inside me. Now, however, one of my friends who is a bio major told me that my roommate can contract an illness from me this way. Is this habit of mine as unsafe as my friend says it is? And do I tell my roommate what I have been doing, or should I just stop doing it?

A: It's not only unsafe, it's nasty. Buy yourself a dildo or your own private carrot, quit pilfering the community veggie bin, and keep your horny eyes off any candy canes. The less said here the better, unless you want to start the new year looking for a new living situation. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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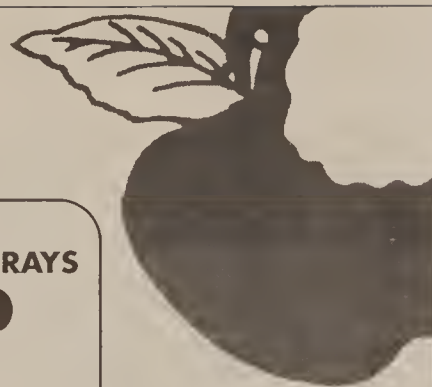
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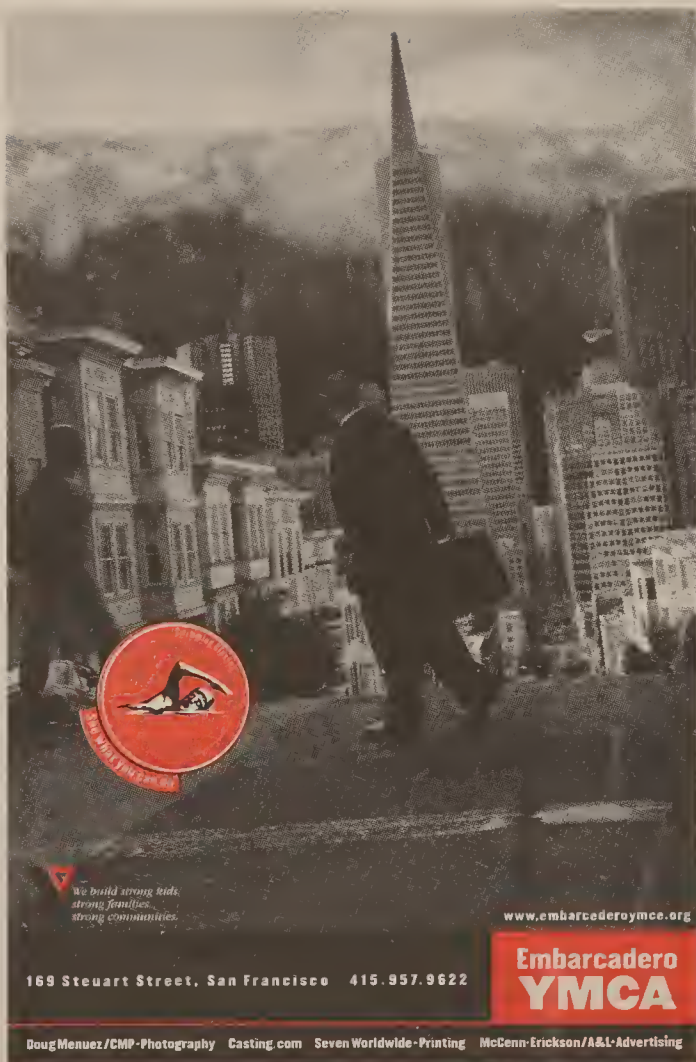
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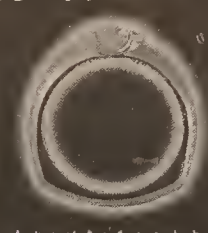
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culture

techsploitation
by annalee newitz

What geeks want

An inordinately large number of people seem fascinated by how geeks mate. Maybe it's because people who work with computers have often been stereotyped as virginal perverts, and nothing intrigues us more than an erotic paradox: Or possibly it's because high-tech work seems so otherworldly that it's hard to reconcile the idea of heated eroticism with giant rooms full of chilled servers. Whatever the reason for our interest, there's a mini-industry (online and off) devoted to geek dating, geek love, and of course, geek sex.

Canadian Web site Geekculture.com (home of techie cartoonists Nitrozac and Snaggy) offers "geek erotica" films — gloved hands fondle disk slots and power buttons, then get truly kinky with hard-drive bays and ethernet connections. Other sites, such as Nerdsut (www.coffee-a-gogo.com/nerdsut/index2.html) and Geekcheck.com, offer tips for the lovelorn geek and the geek-lorn lover. Nerd Slut even runs polls on eternal questions like, "Are smart girls better in bed?"

Of course, ever since Bill Gates became one of the richest bastards on the planet, geeks have been invested with the seductiveness that comes with social and economic power. A whole service sector has sprung up around the idea that geek men are an untapped financial resource for the women who are willing to cater to their sexual and emotional needs. The irrepressible Caitly MacPherson's porn site Juicy Mango is home to a now infamous series of pictures featuring nude models posing next to tech company signs. The idea, said MacPherson, is to pique geeks' interest — and get them to pony up some cash — by drilling down into their deepest, nerdiest desires.

Massage therapist-cum-fashion consultant Christie McClelland recently launched the nefarious Geek Boy Services, where she promises that dorky boys willing to spend 700 bucks on clothes (and 300 bucks on her "services") can learn to dress for chick-scoring success. The idea behind her site is clear: geeky boys have got cash muscle now, so it's time for them to learn how to attract the kinds of superficial, image-conscious girls they've seen on TV.

But is this what geeks really want? Mike Mesnick, the brains behind TechDirt.com, doesn't think so. He launched a geek-driven parody of McClelland's site called Geek Girl Services, which promises to help women become geekier by taking them shopping at computer superstore Fry's and teaching them how to install the Linux operating system. "I thought [McClelland's site] was lame, and it's scary that people are going to pay this woman \$1,000," Mesnick said.

Interestingly, Mesnick has become a kind of *cause célèbre* among women. The vast majority of the e-mail he has received in response to his parody site "is actually from females, most of whom were offended by the original site and felt the need to apologize to me for it or to apologize generally for all the women who are trying to change guys."

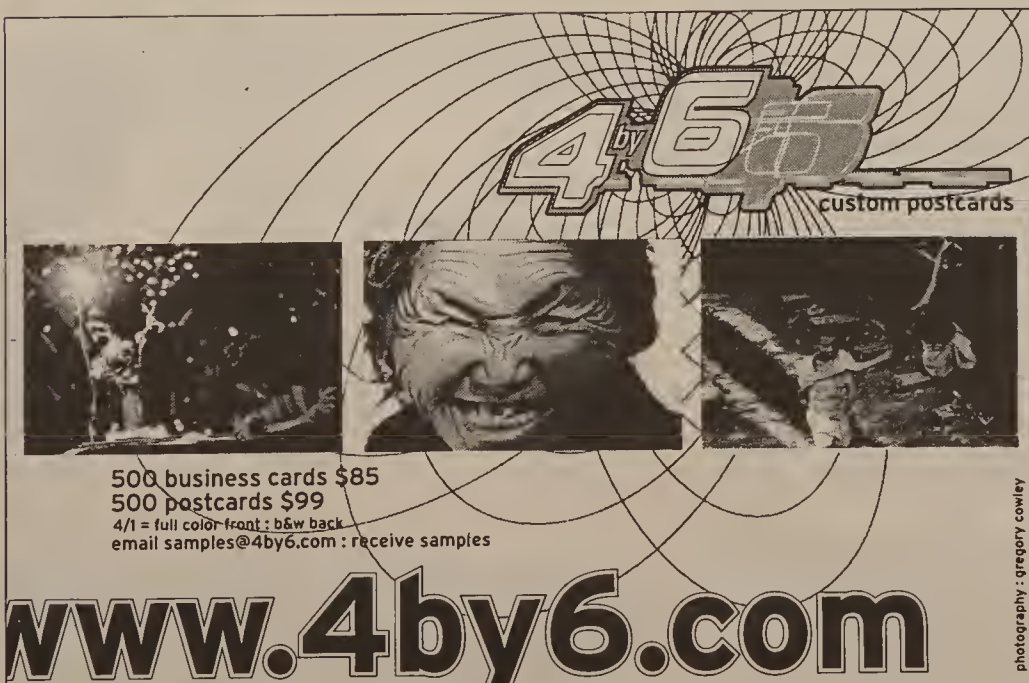
And Mesnick isn't the only one who has responded scornfully to the idea that geeks need to shed their technoculture in order to be attractive. About nine months ago, a group of bored sysadmins at Spinner.com were so disgusted by the show *Who Wants to Marry a Millionaire?* that they slapped together a Web site called *Who Wants to Marry a Sysadmin?* (www.fistfullofunix.com). Chuck Sumner, who currently runs the site, helped put together the vital stats on some sysadmin "bachelors" and "bachelorettes," who happily report their favorite UNIX commands, editors, and — most importantly — the output of "uname -a". New bachelors can add their pictures to the site if they correctly answer a series of questions about system administration.

"We got so many responses and pictures that we had a wall of photos at Spinner," said Sumner, who ended up going out on dates with a couple of his correspondents. "I don't have any plans for the future of the site," he laughs, "Although maybe I could add a sysadmin webcam — that would be sooooo exciting. It could be all images of computers computing."

For the geekishly sexual and proud, there are also some babes at Unixsex.com, a parody porn site that features images of sysadmins licking and caressing a huge Sun server, along with some "bondage" pictures of people tied to server racks with cables.

What sites like these prove is that geeks are already sexual, thank you very much, and they have an attitude about it, too. So what do geeks want? According to Jed Dobson, one of the eligible bachelors at *Who Wants to Marry a Sysadmin?*, it's simple: "A cute honey who can cuddle up to the sounds of disks spinning." ❖

Annalee Newitz (geekslut@techsploitation.com) is a surly media nerd who likes to talk dirty about Java objects. Her column also appears in *Metro*, Silicon Valley's weekly newspaper.



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culture shocked

BY KATHARINE MIESZKOWSKI

Digerati dropouts

Where's the fun in a city that's sold out to the techno-elite if suddenly no one thinks that they can become an instant millionaire anymore? Better yet, where's the satisfaction in protesting the evictions and displacements plaguing San Francisco if more and more of the gentrifying dot-commers themselves are collecting unemployment?

In San Francisco the mock funeral processions to mourn the losses of the arts community continue, even as thousands of pink slips go out to the very influx of young, shiny, happy techno people who are supposedly ruining the city. The words "suckmyassyouyuppiefuck.com" scrawled on the side of a brand-spanking-new loft in the Mission just don't have the same zesty ring to them that they once did.

I caught up with "Nash" and "Austin," two dot-commers who prefer to remain anonymous for obvious reasons, to find out what it's like to have fallen from their arch-villain status as Public Enemy Number One now that the dot-com downturn is in full swing. Four months ago, when we last saw Nash, he was living in a \$4,100-a-month furnished corporate pad in Rincon Towers — paid for by his dot-com, of course — while he looked for an apartment. Now he's collecting unemployment, axed from his job just before Christmas. And now he has a \$1,650-a-month rent to pay on a smallish one-bedroom.

Before you start dancing a jig, cackling "nee-ner, nee-ner," and indulging in a full-scale fit of schadenfreude, consider this: "Your tax dollars are paying my unemployment," Nash says devilishly over appetizers at Eos wine bar in Cole Valley. This whole "downsizing" thing certainly doesn't seem to have affected his taste for the gourmet and expensive. He orders grilled crostini, herbed chèvre, and sun-dried tomatoes (\$8) and albacore, shiso, and mango spring rolls with wasabi-honey mustard dipping sauce (\$12), while explaining that he's actually better off financially now than when he was breaking a sweat over a monitor.

Nash will be collecting a generous two months' severance package, plus unemployment. And there also may be some worker's comp cash forthcoming if he gets anything for his tendonitis claim — all that typing can really take a lot out of a guy. With this windfall, he's planning on spending the first few weeks of being shit-canned vacationing in Spain with a bunch of other digerati dropouts. "My unemployment money is going to buy the ticket," he gloats. He'll be meeting up with a friend he calls "Fab" (that's short for "Fabian"), another laid-off dot-commer who's currently snow-boarding in Tahoe, so he couldn't be reached for comment. (By now, you probably think I'm inventing these people, but I could not make this stuff up.)

In Nash's case, the severance is so cushy, and the trials of working in a failing company so bleak, that some of his colleagues wish they'd been fired too. "The day of the layoffs, one of the business-development people burst into tears because she was staying," he says.

Even so, it may be too early to start cheering the downfall of the Net companies, according to Nash: "The dot-coms aren't going away. They're just firing all the writers and artists and keeping the techie strategists and telecom geeks." So much for all those well-paid day jobs that the dot-commification of this creative city created for liberal-arts grads. "Adam Smith's invisible hand is going to bitch-slap San Francisco so hard..." Nash trails off ominously.

Austin has taken a different road into this brave new era. He lived in San Francisco for 10 years, working first as a chimney sweep and eventually jumping up several tax brackets as a freelancer thanks to the dot-com boom. Now, just in time to avoid the bubble-bursting, he's fled San Francisco to Hong Kong, city of business, to take a full-time job. "Silicon Valley experience still makes you marketable around the world," he brags.

He's glad he stayed in San Francisco for the height of the dot-com party and skipped out to avoid the ugly clean-up afterward. But he thinks it's the dot-com detractors, not the Net-heads themselves, who will really get their comeuppance in the coming economic doldrums. "I always thought that the complaints about affluence showed a lot of chutzpah," he says. "As wealth spread through the city, not lifting all boats, but lifting a lot of them, people became more shrill in denouncing the wealth creation. Of course, it's a product of the affluence itself. People have become complacent. After seven years of prosperity, people have become drunk on comfort."

Will 2001 be 1991 redux in San Francisco? Not really. Because thanks to the weird power shortages, newly idle dot-communists won't have enough electricity to boot up their laptops. So much for whiling away the hours in cafés keying in epic poetry. ❖

Katharine Mieszkowski (kmad2000@hotmail.com) is a writer for Salon.com.

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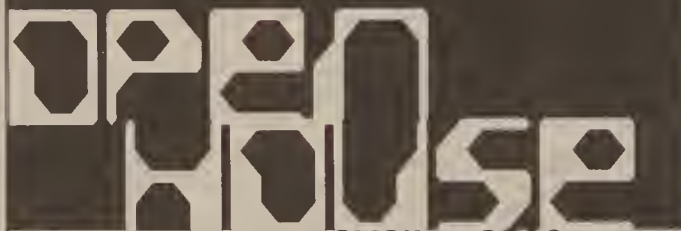
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Brunch and beyond

By Paul Reidinger

Since Miss Millie's opened about five years ago, it's been one of the easier places to find on Noe Valley's 24th Street commercial strip — at least on weekends.

That's when the big crowd can be seen milling and mingling on the sidewalk, basking in the sun like seals on a rock until they can get a table. It's always reminded me a bit of Ella's, over in Presidio Heights, except that Ella's is about the young and glam. Miss Millie's, on the other hand, is pure Noe Valley: thirtyish parents (with little kids), queers, and digerati (with considerable and sometimes total overlap among the categories).

With all the brunch hoopla, it's been easy to overlook the fact that Miss Millie's serves dinner, too. In fact it has almost from the beginning. But the dinner menu these days would be unrecognizable to Miss Millie's earliest patrons. In the beginning the restaurant was a modest affair, with a residual funkiness left behind by the previous occupant, the Meat Market Cafe, and a menu that tilted strongly toward vegetarianism.

You would not have found, as we did recently, a dinner menu studded with such offerings as grilled skirt steak, roasted squab, and sautéed pork

medallions. Or, at brunch, roasted poblano peppers stuffed with chorizo. Or prices in the low teens at brunch, the mid to high teens at dinner. Miss Millie's has quietly entered, if not the big leagues, at least the Noe Valley Triple A division; it's become a real competitor to Firefly up the street and to Bacco around the corner.

If the food very much spans the range of contemporary California, the restaurant's mood is seductively quaint, Londonish. The building and its fixtures — the wood floor, the conservative wallpaper, the rail for meat hooks still hanging from the ceiling — are old, like a pair of well-worn shoes. The sign on the rest room door refers to "Gents," and on cold, damp autumn nights ("Dickensian nights," as a friend of mine used to describe them) the windows fog up, and you are glad to be cuddled inside Miss Millie's pool of yellow warmth. (There is a downside to feeble ventilation, at least if you wear contact lenses, as I do: at some point your eyes will start to burn.)

The food is exquisite, incorporating influences from Southeast Asia and Latin America into a palette of pan-ethnic comfort dishes. The best stuff, however, is redolent of the local sea-

sons: a butternut squash pudding soufflé, say, with a sauce of chanterelle mushrooms and arugula (\$7.95), or a soup of white polenta, sassy with garlic, parmesan, and minced arugula (\$4.90 for a small bowl).

We found the roasted squab (\$18.50) full of gamy flavor but rather difficult to eat since the bird was served whole. Still, that wholeness provided a cavity for a stuffing of sourdough, porcini mushrooms, and garlic, which leaked out of the bird and mingled with a sauce of white-pumpkin puree, pan gravy, and — for a bit of contrapuntal sharpness — broccoli rabe. And empanadas (\$13.50) — stuffed with green chiles, white cheese, and potatoes — reminded us not only of the restaurant's vegetarian past but of the strong Latin American dynamic throughout the menu. (The empanadas seemed a little flat to us, actually, despite being tarted up with guacamole, tomatillos, and picked red onions.)

That theme persists at brunch, though the mood at Miss Millie's is, if anything, even more English while the winter sun shines. There's a lovely overgrown garden in back, for the al-fresco set, assuming they remembered to bring their sweaters. Otherwise, the dining room inside is perfumed with brewing coffee, and the menu is replete with such brunch staples as pancakes and waffles, an excellent house-made cinnamon bun (\$3.50), and a plate of Hobbs apple-wood bacon (also \$3.50).

You could make a pretty decent brunch out of just the bun and the bacon, really, along with some orange juice and an endlessly replenished cup of coffee. But there's plenty of razzle-dazzle for those who still have enough energy on a weekend morning to pay attention to what they're eating. We caught a distinct whiff of clove in the red-pepper sauce accompanying the roasted, chorizo-stuffed poblano peppers (\$12.50). We would have been glad to catch a similar whiff in the black-bean sauce that underlaid the white-shrimp ceviche tostada (\$13.50), a napoleon-like tower of crispy tortilla disks showered with prawns, shredded napa cabbage, crumbled white cheese, slices of avocado, and radish coins. The dish as a whole, while tasty, seemed a bit undersauced. Even a dash of salsa or guac would have helped.

That's not much of a criticism of what's coming out of Miss Millie's kitchen, but then there isn't much to criticize. The place is, in every sense, smokin'. ❖

Miss Millie's Restaurant. 4123 24th St. (at Castro), S.F. (415) 285-5598. Dinner: Tues.-Thurs. and Sun., 6 p.m.-9:30 p.m.; Fri.-Sat., 6-10 p.m. Brunch: Sat.-Sun., 9 a.m.-2 p.m. MasterCard, Visa. Moderately noisy. Bathroom not wheelchair accessible.

Without Reservations

Resolved:

As I write these words, Christmas looms, but by the time you read them (assuming you *do* read them), Santa will have come and gone, granting some wishes, ignoring others, compromising or substituting on still more. People never stop wishing, which suggests that wishing is, like breathing — and eating — a function of the reptilian brain.

As for my wish list, I'm expecting no better than a mixed stocking. Naturally one yearns for less auto traffic — one of the biggest externalities in the restaurant business. But the (reptilian?) forces that drive car congestion in this (or any) city really aren't within Santa's purview. What does he care, anyway, riding the high airs as he does on his reindeer-drawn sleigh?

As for fewer breathless, high-profile restaurant openings, replete with glossy press kits trumpeting the pedigrees of everyone involved, from chef to sommelier to investors (this is my runner-up wish), I am slightly more optimistic. Last year's Cristal-and-beluga-caviar dot-com bashes have given way to more muted gatherings dominated by André and Cheez Whiz, which leads one cautiously to hope that the demand for \$32 plates of roast chicken might indeed slacken. Suddenly there's lots of office space out there unoccupied by people with fat expense accounts and lots of people weary of Cheez Whiz who are waking up to the issue of why they're paying twice as much for restaurant meals as they have to.

Chronology mavens have been uncomfortably aware for the last year or so that the 20th century did not end on Dec. 31, 1999, as advertised ad nauseum, but instead concludes just a few days hence, on Dec. 31, 2000. All that Y2K hoopla for nothing! And now the real date is upon us, and no one notices or cares. Which makes this the ideal moment to offer publicly my list of resolutions for the new year — nay, the new century, the new millennium!

I resolve to:
use less butter (exempting toast, of course);
fertilize my kaffir-lime bush;
try to be less arch about fusion cuisine;
eat more sushi;
stop wasting cilantro;
keep my kitchen cleaner;
persevere in the search for good pizza, burgers, and ribs in California;
do what I can to promote the idea that food is one of the pleasures that make life worth living and that the food culture of this city, besieged though it has been by too much money and pointless benighted corporate striving, is one of the main reasons that this is still a good place to live.

Paul Reidinger
PaulR@sfbg.com



Inner warmth: Waiter Brian Petty readies a table at the cozy, seductively quaint Miss Millie's.

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red Fresno chiles & plantain chips

Peruvian Tri-colored Potato Terrine,
creamy olive dressing & sieved eggs

3rd course (choice of)

Grilled Rib Eye Steak, Latin Root
Vegetable Gratin,
Mango Chutney, Watercress

Seared Duck Breast, Sweet
Potato Puree, Tamarind Chipotle
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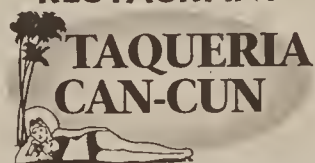
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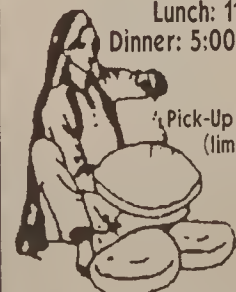
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Burgermeister

The year 2000 was not a good year for me, professional-sports-fandom-wise, which is just one reason why you haven't had to hear me spouting Tribe this, Niner that — at least not as spoutingly as usual — in my food columns. I love the new Niners. I agree with Jerry Rice, who said 10 times in his farewell Candlestick speech, "These guys are going to be good." I also love the Indians still. I can't help it; it's like loving your mom. It's just in you, even if she turns into a militant vegetarian or fails to sign Manny Ramirez. Or, still more disastrously, a star starting pitcher.

But my New Year's resolution is not to get all emotionally wrapped up around big-league baseball this season, so maybe you won't see me spout sports at all in 2001. The Tribe, Red Sox, Texas (ha ha) ... someone might maybe knock down the Yankees, but the risk that they won't is too great, and my heart is too already broken to withstand another season like last one. Or the one before. Or the one before. Or the one after this, when they say there's going to be another strike, or stoppage. Hopefully this time Major League Baseball won't recover.

Meanwhile, I'm staying out of it. If you love baseball baseball, come to the Presidio and watch me and my friends go at it for the love of the game — true love, I mean — every Sunday including this one, New Year's Eve, at 2 p.m. Bring your glove, spikes if you got 'em. The field's at the end of Portola Street in the Presidio.

Other New Year's resolutions include eating even more butter than usual and getting my cholesterol checked, finally, so that people who have been telling me for the past 10 years to get my cholesterol checked will have to stop telling me to get my cholesterol checked. Finally. How many times do I have to tell you? Cholesterol shmolesterol.

Last night's bacon cheeseburger came from Mo's in North Beach. First time. Crawdad de la Cooter used to live practically on top of Mo's, and she's been talking it up to me for years, but I was skeptical on account of one word: gourmet. Mo's Gourmet Hamburgers. Gourmet burgers scare me, or used to until recently I ordered a nongourmet burger at a cool café in Ohio and asked for it rare.

"We can't do that," the waitress person informed me.

"Why not?" I said. "Health code?"

"No," she said. "They're already cooked." Well, I decided then and there that gourmet burgers was not a contradiction in terms so much as cool café in Ohio was.

Therefore, last night when Crawdad started craving her hamburger and I said, "Where?" and she said, "Mo's," I said, "OK. Let's go." So we packed up our friends Greebie and Dithers and headed for Crawdad's favorite burger joint. On the way there she pointed out that, of course, she was a vegetarian when she used to live in North Beach (this being before she met me), so she had never actually had their burger burger, per se. Um ...

It was too late to turn around, but I'm not sorry we didn't, either. Mo's gourmet burgers turned out to be every bit as good as Barney's, and way better (and cheaper, of course) than Joe's Cable Crap. I still stand by Bill's, burger-jointwise, but Mo's'll do. It's a shiny diner-style place with pictures of the Three Stooges, plus a nice Marilyn, a cow's ass sticking out of the wall, and some pretty cool murals of cows and pigs and chickens looking mighty happy considering the context.

The burgers get cooked on a rotating turntable grill in the window, volcanic rock supplying the heat. "Rare means cold inside," the menu states, and so on, ending with my favorite burger joint caveat: "Not responsible for well done burgers."

I got a bacon cheeseburger, rare, with American cheese, fries included for \$7.25. That's a seven-ouncer, fresh-ground, with all the fixings. You can get a plain old burger without fries for \$4.95, \$6.50 with. Not exactly cheap, as burgers go, but not bad, either. And the burger was good and bloody, if not quite as cold inside as I'd wanted it. And the fries are fresh-cut thin ones, very good, and plenty of them.

Mo's also serves roasted chickens, steaks, salads and a couple of vegetarian things, fountain drinks, and breakfast on weekends. We were there on a Monday night, and we went to Vesuvio afterward for a few drinks and a round and a half of pitch. Neverminding the half, me and the Dith smoked Crawdad and Greebie 12-4 in the first round. Happy New Year. ❖

Mo's Gourmet Hamburgers. 1322 Grant (at Vallejo), S.F. (415) 788-3779. Sun.-Thurs., 11 a.m.-10:30 p.m.; Fri.-Sat., 11 a.m.-11:30 p.m. Breakfast: Sat.-Sun., 9 a.m.-2 p.m. Also at 722 Folsom, S.F. (415) 957-3779. Tues.-Sat., 11 a.m.-9 a.m.; Sun.-Mon., 11 a.m.-7 p.m. Takeout available. MasterCard, Visa. Wheel-chair accessible.

Dan Leone is the author of *Eat This*, *San Francisco* (Sasquatch Books), a collection of *Cheap Eats* restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

Young and hung ... over

San Francisco's under-30 wine-drinking set falls into two categories: sellers and buyers. There's little intermixing. A chilly demilitarized zone landscapes the divide.

Start with sellers. Mostly they're restaurant people: waiters, bartenders, sommeliers. Among these hipster staff, it seems that knowledge of Oregon's best garage pinot provides perfect accompaniment to a Ben Davis uniform and the correct pronunciation of turbot. At the city's big trade wine tastings, the young lope around, black-eyed and serious, uttering expletive-laden opinions on the latest Howell Mountain micro-zin. "Have you tried the 1998 Outpost Zinfandel? Huge — fucking massive."

(Of course there are young wine-retail people at these things too. But they suffer by comparison; without a nocturnal vibe, they just look too well slept. I mean, they work during the day.)

Restaurant people taste the small production-allocated wines, wines where demand outstrips supply. They get to taste the wines most people only get to read about. And they get to do it for free. Such access, to wines such as Turley, Marcassin, Patz and Hall, and Harlan, gives you opinions the rest of the world cannot afford. I hear this all the time. "The '98 Williams Selyems are so backwards; they won't come around for 10 years." The young sharks of the restaurant trade get paid to know this stuff.

The system of what's in and what's out is elusive, incomprehensible to those outside the club. Grower champagne is cool. Riesling is Australia's best-kept secret. Albarino is the bomb.

The best way to get these opinions is to start buying wine with other people's money. Designing a wine list for a San Francisco restaurant is like having a shopping-consultant job or being a fashion-victim triage nurse (must have that, must have some of those), plucking trendy accessories off of the shelf. It's like having phantom wealth. Monopoly money.

The group is given to late-night, post-shift bacchanalias. There are midnight meals at Globe. There are nights of dancing, with wine bottles smuggled into Mission District clubs. There are cocaine-laced, dawn-lit tastings of Alsatian Rieslings pilfered from restaurant stocks.

These people do not read *Wine X* magazine, the self-proclaimed rag for a younger demographic of wine drinkers. These people are rarely amused by the comparison of California chardonnay to Pamela Anderson or Eminem.

These people also do not go to Wine Raves. Wine Raves are graveyards. Jammed, sold out, yes, glitzy yes, featuring "live art" and fashion shows, yes. But graveyards nonetheless. Buyers go to those. Sellers don't mix with buyers.

Young buyers live in the manicured northern half of the city. They're making money; they're eager to acquire the trappings of sophistication. Their clothes are clean, pressed. They have Club One memberships and future condo schemes. They have a tasteful IKEA or otherwise mass-trendy wine rack in their kitchens. They go to Napa and return burdened by bottles and headaches and dehydration. Tasting wine is considered fun, festive, an opportunity for tipsiness in cocktail attire.

Buyers profess to know nothing, or very little about wine. There are a few chosen favorites: chardonnay, Australian cabernet, and for the big night out, Opus One. But mainly there's savor in being an amateur. *I'm only having fun. I'm learning.*

Sellers keep a quiet watch over their expertise. *I know more about wine than you do. No one knows how much I know, but trust me, it's a lot.*

Buyers have dietary requirements. They've never liked liver. Cauliflower is their least favorite vegetable. Some are vegan. Sellers are militant omnivores, relishing even the most challenging of foods: tripe, uni, tongue.

Buyers attend the big tastings of the year — ZAP, Family Winemakers, Rhône Rangers — with headlong abandon. They're drinking wine, comparing, judging, yes, but mostly drinking. Sellers spit wine from purple-stained teeth, wear black to hide the splash-back from the spit bucket, assess and criticize, take notes. Buyers do not take notes.

Buyers are in better shape than sellers. Many sellers are budding alcoholics. Sellers probably have more sex than buyers, but buyers almost certainly have more money than sellers.

Years from now many of these young buyers and sellers will probably become one category, amicably sharing the province of the over-50. At that age, wine is about proper cellaring and auction value and ageability. Wine becomes sedative, sipped with all the languor of the retired, pensioned, and somnambulant.

Observing the twin wine societies of the young, it's easy to forget that at some point in distant childhood buyers and sellers hung out together, tried cigarettes, shot spit wads through straws, played house — that, in the democratic days of high school drinking, wine meant wine cooler. Now there's this new, though fading, economy, this new San Francisco, this deep-slung divide between diner and server, no common language between the two except the basic pleasantries of commerce. ❖

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Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7–\$12
\$\$ \$13–\$20
\$\$\$ more than \$20

Critic's choice

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Recently reviewed

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V. **Il Cantuccio** strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero). 861-3889. Italian, D, \$, MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

On the cheap: Mexican stuff

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (810) 539-4986. Mexican, L/D, \$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*. From the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$. **Taqueria Can-Cun** serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards.

Downtown, Embarcadero

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Fleur de Lys There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.

Grand Cafe joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 9/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

MacArthur Park still occupies a gorgeous brick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. The slabs of baby back ribs are paradoxes of first-rate meat, anemic sauce, and overcooking. But the place is comfortable, and comfortably nostalgic. (P.R., 7/99) 607 Front (at Jackson), S.F. 781-

5560. Barbecue, L/D, \$\$, AE/MC/V.

MoMo's San Francisco Grill The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. American, BR/L/D, \$\$, AE/MC/V.

Paragon has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

North Beach, Chinatown

Black Cat won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from

Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V. **Dalla Torre** Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Tavolino At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquet seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Le Charm is the perfect spot to settle into a padded banquet and order wine and lamb chops and lovely little crème caramels. (S.R., 2/98) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Hawthorne Lane If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/ AE/MC/V.

Bistro Zaré, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V.

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

Cafe 180 adds another preperformance dining option to the Civic Center scene. The design is shabby chic, the food credible, in a cut-rate fancy way. Portions are huge. (P.R., 11/00) 25 Van Ness (at Oak), S.F. 864-4288. California, L/D, \$\$, AE/DC/DS/MC/V.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce—smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche,

Continued on page 40

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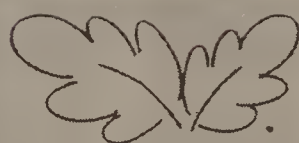
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dine listings

Eat Here Now

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a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. And though it's fun to eat these Alice-in-Wonderland portions, don't expect anything highfalutin or subtle here, as Max's is your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.F. 771-7300. American, L/D, S, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggie and omnivore alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$\$, DC/MC/V.

Pagolac For \$10.95 a person you and two or more of your favorite beef eaters can dive into Pagolac's specialty: seven-flavor beef. Besides grill-your-own, there's also a hot pot and five other beef dishes. Less carnivorous types can try the cold spring rolls, shrimp on sugarcane, or lemongrass tofu. (S.R., 1/97) 655 Larkin (at Ellis), S.F. 776-3234. Vietnamese, L/D, \$.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, S, AE/MC/V.

Hayes Valley

Absinthe Whether it's the rosy terra cotta walls or the comfortable curved-back rattan chairs, Absinthe has a welcoming bistro atmosphere that's almost irresistible. With a wide variety of salads, shellfish, cheese plates, and little fried things, Absinthe is a great place to graze. (S.R., 3/98) 398 Hayes (at Gough), S.F. 551-1590. Southern French, B/BR/L/D, \$\$, AE/MC/V.

Ariequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Bistro Clovis Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

Carla Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of

sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, S, AE/MC/V.

Terra Brazilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, S, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be over-chilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, S, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional hut vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, S, MC/V.

Firefly One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Firewood Cafe Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crust pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, \$, MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, S, MC/V.

Johnfrank The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, S, MC/V.

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from

1. The old in-and-out at Ganesh
2. Korbel Extra Dry
3. Cruising Bacar's wait staff
4. Fairchild tangerines, juiced
5. A Dualit two-slice in stainless steel

the blender

busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, S, MC/V.

Tin-Pan Asian Bistro This slick pan-Asian eatery boasts stylishly inviting decor, an intriguing but accessible list of finger-food appetizers, and numerous noodle dishes. Some of the plates are worth going back for — gingery pot stickers, tender green lip mussels — but several dishes miss the mark. (S.R., 10/97) 2251 Market (at Noe), S.F. 565-0733. Pan-Asian, L/D, S, MC/V.

Tita's Hale Aina There is no poi, but there is Spam, which can be ordered either as a side dish or folded into an omelette. Other traditional dishes include a tasty lomi lomi scramble chock-full of scallions, tomatoes, and salmon, and refreshing cold green tea soha noodles. (S.R., 12/97) 3870 17th St. (at Noe), S.F. 626-2477. Hawaiian, B/L/D, \$.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, S, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a waxy-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, S, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V. **Ganges** spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Grande's Kamekio Sushi Bar Always packed, Grande's serves up excellent sushi along with a full Japanese menu. The speciality rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, €.

Massawa Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy. Eritrean style, plucked from the plate with a serving of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and

berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V. **Storyville** is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, €.

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Bruno's retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$\$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, €.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, lowered bistro tables, a subtly impressionist paint

scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, €.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

Delfina If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the

The Groaning Board



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Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600

17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V. **Gordon's House of Fine Eats** The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Continued on page 42

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dine listings

Eat Here Now

From page 41

Herbivore: The **Earthly Grill** is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. Vegetarian, L/D, \$, MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Just for You My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisiana tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, \$.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

NeO The all-white decor is a bit odd, if soothing, but it does provide a clean backdrop for the kitchen's clarion flavors. Virtually every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus. (P.R., 12/99) 1007 Guerrero (at 22nd St.), S.F. 643-3119. American, D, \$\$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonzi hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. Californian, BR/L/D, \$\$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tan-

doori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. Californian, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, AE/MC/V.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a California menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. Californian, B/L/D, \$\$, AE/MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassée; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. Californian, D, \$\$, AE/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influ-

ences melt into a sublime French saucet. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Ella's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. Start the day right with superlative chicken hash, great house-made breads, branded French toast, and springy butter-milk pancakes. (S.R., 9/97) 500 Presidio (at California), S.F. 441-5669. American, B/BR/L/D, \$, AE/MC/V.

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. Californian, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Cafe If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plump Jack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. Californian, L/D, \$\$, AE/MC/V.

Rose's Cafe has a flexible, all-day menu that starts with breakfast sandwiches, moves into bruschettas, salads, and pizzas, and finishes the day with grilled dinner specials like salmon, chicken, and flat-iron steak. And, of course, owner Reed Hearon's famous iron-skillet-roasted mussels. (S.R., 5/97) 2298 Union (at Steiner), S.F. 775-2200. Californian, B/L/D, \$, AE/DC/DISC/MC/V.

Rosti Getting half a chicken along with roasted potatoes and an assortment of vegetables for \$7.95 in the Marina is cause for celebration in itself. Lots of antipasti, remarkably delicate homemade pastas, and good grills. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, \$, AE/DISC/V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

dine listings

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistering-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date.

The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, \$, MC/V.

Hotel is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevoti's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L., 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, \$.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Birru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well-kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Clementine offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, \$, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.


Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.


Continued on page 44

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dine listings

Eat Here Now

From page 43

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Singapore Malaysian Restaurant eschews decor for cheap, tasty plates of Straits Chinese cooking, where you'll find flavors ranging from Indian to Dutch colonial to Thai. Seafood predominates in curries, soups, grills, and plenty of rice and noodle dishes. (S.R., 4/97) 836 Clement (at Seventh Ave.), S.F. 750-9518. Malaysian, L/D, €, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and silyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bageis, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the

Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

Yogurt Expressions The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, €.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Anna's is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, €, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. The daily offerings include one lamb, one chicken, and two vegetarian curries, as well as one tandoori specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, €, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

Café de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadorian stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Cafe Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie made in-house. If the bittersweet chocolate torte is on the menu, order it. (S.R., 11/96) 1782 Fourth St. (at Hearst), Berk. (510) 525-1440. American, L/D, \$\$, AE/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the

addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the sub-bud restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Cafe on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nikazakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and

dine listings

bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €, AE/DC/DISC/MC/V.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado irito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manila), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, €-\$.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, €.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rel-

lenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, L/D, €, MC/V.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Itaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Oogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Restaurante Oña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate-mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabella mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ♦

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Got It Bad



Throwing down the gauntlet: October brought Savion Glover's *Foot Notes*, which challenged ballet's claim to preeminence in musicality and virtuosity.

The year in dance

Politics, protest, great myths, green hair: Bay Area dancers give some inspired performances, on and off the stage. *By Rita Felciano*

Stepping on toe shoes

A body battle with the S.F. Ballet opens up old dance wounds. *By Sima Belmar*

Nobody could use a vacation more than Terpsichore. After a year of struggling to stay alive in the face of a crisis in affordable arts spaces, the muse is hit with an attack on her very identity. In filing a complaint with the city Human Rights Commission against the San Francisco Ballet School on Nov. 15, choreographer-activist Krissy Keefer has challenged the dance world's patriarchal head: the ballet. In the words of local dancer-choreographer Dana Lawton, "This obsession with thin, nubile dancers started with one man, Balanchine, and far be it from me to say that it couldn't change because of one woman, Krissy."

Seven months ago the city of San Francisco passed a civil rights law banning discrimination against people based on height and weight. When offi-

cials at the San Francisco Ballet outreach program informed Keefer that her daughter, Fredrika, would not even be considered for an audition to the ballet's professional program because of her short and muscular body type, Keefer filed a complaint. Because SFB receives more than half a million dollars a year from the city's Grants for the Arts program, the new law renders their selection criteria — "a well-proportioned body, a straight and supple spine, legs turned out from the hip joint, flexibility, slender legs and torso and correctly arched feet" — suspect.

Keefer received word of Fredrika's rejection on the same day Dance Mission received its eviction notice. "I was in a panic about where Fredrika was going to train," she says. "SFB has 11 studios, several pianists, all the world-

class connections, and a narrow view of who can participate. I've worked with dancers who've trained there, and I wanted Fredrika to have access to that good training." But Keefer's war with the ballet goes way back before Fredrika, before the city ordinance. "I've been calling up Balanchine's name as the problem since I was 21 years old," Keefer says. Her work with the Wallflower Order and Dance Brigade deals with socioculturally encoded messages of misogyny. This is not just about one marginalized eight-year-old girl. It's about the marginalization of all other dance forms.

I saw nearly 80 performances in 2000, and there's a lot to be said for all those other dance forms and the dance community behind them in spite of all the obstacles set in their path. Post-

The year 2000 has been quite a roller coaster for Bay Area dance. This was the year when dancers moved from the theater into the streets — meaning not just the occasional site-specific performance but actual artists sprinting into the center of the public discourse. Watching dancers empower themselves politically and actually getting results may have been the most encouraging aspect of an otherwise pretty grim year. Yes, Proposition L lost, but the margin was slim, and the fact that the San Francisco Board of Supervisors unanimously approved an emergency rent subsidy program proved that artists finally had gotten everyone's attention — as more than colorful patches in the city's social fabric. As Jo Kreiter bluntly told the board's Finance Committee, "You need us." (Applications and information on the rent subsidy program are available at www.arthouseca.org.)

Of course, \$1.5 million won't last long. The act was mere triage. More permanent solutions will have to be found fast if the city's hemorrhaging of artists is to be stopped. Still, it was a first step. Hopefully, more effective ones are on the horizon.

Artists being artists, political action also brought some rather memorable theatrical moments. A raucous block party at the closing of Dancers' Group Studio Theater in August — they are currently surviving in Anne Bluethenthal and Dancers' kitchen — featured plenty of exhortatory speeches, cabaret numbers, and earsplitting music. But more eloquent than all of the above was Butoh artist Leigh Evans, undeterred by the noise and crowds around her, patiently pulling a shopping cart around and around in the middle of the street. Her stooped frame, gleaming from under chalky paint, spoke of homelessness, persistence, and courage.

Words were equally unnecessary in Jesselito Bie and Arnel Alcorido's duet performed on the steps of City Hall during an October protest action. Standing silently and looking out over the plaza, the sturdy Bie enfolded the delicate Alcorido in his arms. Then, to

modern, ethnic, jazz, dance-theater, circus dance, dances with skateboards, dances in parking lots, dances with cereal boxes, political dance, lyrical dance: all this exists against all odds. Maybe Keefer's fight will open doors for those interested in dance to join in and those already in to take flight.

At the heart of the conflict is the question of who gets access to the economy. Keefer wonders why the money isn't distributed more equally. SFB's standards, she argues, are discriminatory because ballet is the only type of dance that attracts large amounts of money — and its dancers are the only ones to have job security as a result. Why isn't there another economically sanctioned alternative?

The dance community has been closely following this story since it broke

1. *Dead West*, Keith Shein
2. *Trouble in Paradise*
3. *Curb Your Enthusiasm*
4. *Garbage*, Robert Maass
5. www.openletters.net

the mix

the sound of passing traffic and a few screeching seagulls, as a silent, rapt audience of several hundred watched, these two physically unequal men moved slowly in perfect synchrony, sharing body weight, leaning away from each other, as Bie sent Alcorido into soaring flight. And then there was Keith Hennessy, all green hair and nose rings, inviting everyone to join the dot-com world, sounding positively Swiftian with his own modest proposal.

Inside the theaters, the year brought its expected share of discoveries and disappointments. Among those that made me wonder whether my perceptions were on the blink or whether the artists had really missed their marks by that much were Rennie Harris's plodding *Rome and Jewels*, Joe Goode's bone-dry *Gender Series*, Kunst-Stoff's pretentious *nostalgia 3000*, the paper-thin choreography of *Julio Bocca's Ballet Argentino*, and the DOA attempt at updating Mexican dance by Danza Floricanto/USA.

Fortunately, those evenings were outnumbered by those that whetted my appetite for dance. What follows is a jog through the year. Regrettably, I had to restrict myself to one event per month.

January started with Frank and Bryan Worldwide Movers squeezing eight dancers and an excellent singer (Kristi Martel) onto Venue 9's thumbnail-size stage. *Unearthed's* seven movements were based on plants (e.g., lupine, fern, bolete, redwood) — not exactly a natural subject for a piece of movement art. Yet its performers for the most part convinced me that you can make dance based on lichen.

Fellow Travelers' idiosyncratic *Strange Love* ran for two weekends in February. Using language, movement, and props with originality and skill, Travelers created a series of witty and low-key vignettes on working women, grandmothers remembered, being stuck, and the importance of a wardrobe.

March infused San Francisco Ballet with fresh ideas. In its Discovery program (six young choreographers, four from within the company) Julia Adam confirmed that when she retires from dancing, she won't have to worry about what to do next. She is already quite a good choreographer. (Her more recent *Shroud*, for the Lawrence Pech Dance Company, provided further proof.) *Night* was a wild and woolly dream, quirky and intricately inventive. SFB

will reprise it this season, together with Yuri Possokhov's intriguing but not quite finished *Magritamania*.

Brenda Way's two premieres in April, *Hugging the Shore*, a tenderly robust male quintet with female obligato, and *Crash*, a pop-inspired romp with a dark underbelly, showed that making dances for 30 years doesn't mean you have to run out of steam.

In the way it relied on a fluid use of weight and motivic development, Nina Haft's *The Making of Americans*, in May at the Alice Theater in Oakland, was a throwback to the early days of modern dance. But how good it was to see that old languages still communicate when put to use — here in a work based on Gertrude Stein — with an articulate vision and eloquent collaborators.

Since Dance/USA, a support organization for dance, held its biennial conference in San Francisco in June, I was cajoled into attending the four-day bash. To be in the company of so many for whom dance matters profoundly was a breath of fresh air, even if after a while one tended to drown in all that nonstop talk.

July: Israel's Cameri Theater of Tel Aviv presented its stunning *Va Yomer. Va Yelech. (And He Said. And He*

Walked.), a retelling of the Old Testament in language and movement. The sonorous Hebrew (simulcast translation was available), fabulously skilled actor-dancers, stark and stylized movement that dipped into a variety of traditions, and masterful lighting design all collaborated in bringing alive one of the great myths of Western civilization.

In August dancers go to the beach. Except for Pearl Ubungen, who worked with a group of Filipino teenagers, most of whom had little or no dance experience, to present *Makibaka* at SoMaArts Cultural Center. Though still a work in progress — *Makibaka* eventually will be translated into a CD-ROM — it was genuinely affecting because of the conviction and skill that the youngsters brought to the stage.

Some works take a long time to mature. Excerpts of Sue Li Jue's *Rice Women* had previously left me unimpressed. That's why the whole work's premiere in September proved such a welcome surprise. Expertly balancing language and music, movement and storytelling, *Rice Women* avoided clichés, presenting Asian women as multifaceted, complicated human beings with more than a dollop of humor.

October and November presented two artists that sent me into dance heaven. In October's *Foot Notes* Savion Glover exploded ballet's preeminent claim to musicality and virtuosity. His combination of technical proficiency and inspired interaction with musicians is simply unmatched anywhere. In November it was Mikhail Baryshnikov's solos, dancing with a chair in David Gordon's *Chair Intro 2000* and stripping and dressing while walking in a circle in Steve Paxton's *Flat*, that opened my eyes one more time to how commitment, humility, and focus can elevate even the simplest movements into acts of nobility.

In December I went to the Zeum Theater for ShaSha Higby, an artist I had not seen in a while because I thought I knew "what she was all about." Higby builds intricate costume structures from which she gradually extricates herself. That's exactly what she did in *Sleeping in a Sandstorm*. Yet she reminded me that it doesn't take novelty or the latest fashion to mesmerize an audience. If you are willing to trust your instincts, refine your craft, and work like hell, whatever voice you have will come out, and we will hear it. ❖



High points: The year 2000 gave us, from left, San Francisco Ballet dancer Julia Adam's *Night*, with Tina LeBlanc; ShaSha Higby extricating herself from her costume in *Sleeping in a Sandstorm*; and Nina Haft's *The Making of Americans*, a work based on the book by Gertrude Stein, with (from left) Lisa Bush, Rebecca Johnson, and Lara Freidenfelds.

on Dec. 7. It comes as no surprise that most of the *San Francisco Chronicle's* editorials and letters to the editor since Edward Epstein's news story are in favor of SFB. Chronicle dance critics Octavio Roca and Allan Ulrich, both of whom consistently ignore or denounce the dance world's liminal contingent, have come out strongly against Keefer, effectively brushing this well-known cultural activist aside as just another spoiled ballet mom.

Since then I have received dozens of e-mails and had countless conversations on the subject that have made clear the deep rifts over body image, racism, and sexism in ballet, the alleged superiority of ballet over other dance forms, and how public money is allocated to the arts. The community bounces madly between defending a belief in the superiority of ballet as a technique (a belief Keefer shares) and sharing heart-breaking stories of starvation and self-loathing in the ballet world. The fact that many dancers refuse to go on record with their ideas testifies to how monumental Keefer's battle is. There is the concern that ques-

tioning ballet's status as high art may put the arts in general in jeopardy of losing status.

Ballet's paper-doll aesthetic is due for this public challenge. The aesthetic has been under fire ever since Isadora Duncan threw off her corset and danced barefoot in diaphanous garments, and the charges against it remain endemic to the dance world. Keefer, who says "SFB thinks slender is god's truth, not a body type," is forcing people inside and outside the dance community to take a closer look. And no amount of glowing *Nutcracker* reviews are going to sweep it under the rug.

Let me go on record with my belief that classical and neoclassical (read: Balanchine) ballet is an outmoded art form that reflects a male-dominated vision of how women should be (emaciated to the point of nonexistence, dainty, happy, or else dead, identical to each other) and should be relegated to the archives. But you can't archive human beings, and there's the rub. Dance uses the human body as its medium, and unlike in theater and the cinema, it's the body pared down. One's physical ap-

pearance makes a statement all by itself. Ballet imposes its aesthetic on little girls, whose impressionable minds cannot distinguish between the truth and something passing for the truth. Not everyone can be rail thin, and no one should feel that she should be. Though I agree that the arts should be free of censorship, the question of responsibility arises with the choreographer in a way that it doesn't with painters, writers, sculptors, or composers. The choreographer's medium is another person's body — in the case of the ballet, a child's body. We act in bad faith when we pretend this doesn't matter. As in film and, to a lesser degree, theater, the images of humanity we see touch us and warp us. Young ballet recruits are being warped by adults who should know better and care more.

Maybe experimental modern dance will never gather an audience large enough to convince funders that it deserves support: The modern-dance sensibility is antiestablishment. But can you establish the antiestablishment without losing artistic integrity along the way? Take Twyla Tharp's last con-

cert in the Bay Area. One of the dances was funded by Pirelli tires: it featured a dancer inside a life-size Pirelli tire. The popular seeks to maintain its popularity, so things wind up looking slick and commercial.

Wouldn't it be a marvelous statement if our city would support another dance institution for bodies of all shapes and sizes? It goes against everything currently American: it's anticapitalist and humanitarian. But maybe it's possible. Some established modern choreographers, such as Bill T. Jones, have shown that full-figured women can dance beautifully, but we have a long way to go. The integration of all bodies into the realm of classical ballet is not the goal. Nor is the complete annihilation of ballet as a technique. I'm thinking more along the lines of separate but equal, a publicly recognized institute for modern dance, where ballet can be taught with a respect for diverse body types.

Keefer has a similar dream: "What I would really love to do is start a ballet company at Dance Mission with high-art standards and less emphasis on the

body, so that all types could participate. Ballet technique, not the trappings, is the most thorough, expedient, and strength-building, and it gives you the firmest basis to go into all kinds of styles." As it stands, Keefer is like nearly every other choreographer in this area who is not attached to a ballet company: out of the funding loop and without access to several state-of-the-art studios and millions of dollars to gather wide audiences. What would the city be saying if they said, "Go see this, too. These strong women deserve your attention as much as the sylphs"?

Lest we forget, the Bay Area doesn't let everyone who isn't "ballerina perfect" fall through the cracks. "I'm involved with teaching kids with disabilities," AXIS Dance Company member Alisa Rasera says. "I love living in this area because there are places for kids to experience dance without too much pressure."

To all of you who make dances when nobody cares, who dance with D cups and short legs and thick waists, who teach kids in wheelchairs that they can dance too, here's to you. ❖

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Of maps and metaphors

In the 1960s, on the back of an album he titled *Latin Mann*, flutist Herbie Mann drew a map that charted the movement of Latin jazz from "Afro to Bossa to Blues." The map he drew wasn't actually a map, though; it was a metaphor for one. It took the form of a tree, a family tree, and at the root of the tree were Africa, Spain, and Portugal. Each root grew into a cluster of branches — Cuba and Puerto Rico out to the left, the blues straight up the middle, Brazil off to the right. And each branch spawned twigs of musicians — Chano Pozo, Ray Charles, Laurindo Almeida — that sometimes hooked up and touched tips and other times just dangled free of influence and collaboration in the contextless air.

As faulty as Mann's tree was — the Africa root didn't ever mix with the Spain or Portugal roots; Africa went directly to the U.S. blues and never to Cuba — Mann was certainly onto something. All music both contains and produces maps that we can hear but not readily see, and Mann wanted us to see what was harder to hear when he played. He called his map "a Latin Jazz family tree as seen by [italics added] Herbie Mann."

What I've loved about Panamanian-born pianist Danilo Perez since I first heard his 1994 album *The Journey* — which mapped the slave passage of African music across multiple coordinates of jazz mutation in the Americas — is that like Mann he's interested in music's maps. But unlike Mann, he's not so interested in how the maps are seen — their graphic markings on the back of LP covers — but in how they are heard: their audio traces within the rhythmic codes and melodic change-ups of musical performance itself.

Instead of Mann's family tree, Perez's metaphor on *The Journey* was the ocean. He played a grand piano on the sand next to it on the cover, and he followed African music as it moved across the Atlantic, from "The Capture" and "Chains" to "The Arrival" and everything between, bata, and djembe in between. It was the Latin jazz equivalent of the O'Jays' flipping the immigrant "coming to America" tale on its Eurocentric head by doing the gold mountain dream as "Ship Ahoy," a middle passage soundscape of whips cracking on African backs, cold salty winds blowing over brine-encrusted decks.

Perez's latest album, *Motherland*, is interested in the same territory: the music and maps that slavery made, the creativity born from the lies of liberty. But where *The Journey* insisted on constant movement and transformation, *Motherland* is more concerned with what happens when movement rests — when African music touches down in a specific place, Perez's home turf of Panama. Perez takes the blend of African, Spanish, and Portuguese instruments and rhythms on such tracks as "Panama 2000" and "Panama Libre" and — in the spirit of Dizzy and Schiffrin doing hands across Latin America on "Panamericana" — holds them up as a model for a new Pan-American consciousness. Where *The Journey* was a document of the musical slave trade, *Motherland* is a document of the beautiful blessings social terror can produce.

By making music about the motherland of Panama and not — like Blakey, Dorham, Turrentine, and so many others in the '60s — the motherland of Africa (you can hear that map loud and clear on Blue Note's new *Afro Blue Vol. 2* compilation), Perez composes a new Latin jazz map (as heard and played by Danilo Perez) into existence. Gushing, lush compositions such as "Suite for the Americas" and "Song to the Land" come off as gifts to the Americas and utopian imaginings of them — musical make-believes where Africans and Indians and Spaniards all get along in post-New World harmony. On "Rio to Panama" Perez even needs to invent a rhythm, "tambaiao" (part Panamanian tamborito, part Brazilian baião), to pull it off.

Instead of Mann's tree and *The Journey*'s ocean, the bridge is *Motherland*'s metaphor (Perez stands beneath a Panamanian bridge on the album's cover, and bridgespeak is everywhere in Ana Lucia Vlieg's liner notes). It is also Perez's way of acknowledging the complexity of his neo-Pan-Americana. Think of the Sixth Street bridge that connects and divides Los Angeles or the bridge over the Rio Grande that joins and separates El Paso and Juárez. Bridges are vehicles of passage, emblems of connection, but they never stop being markers of division; i.e., a gap that is bridged never stops being a gap.

When *New York Times* critic Ben Ratliff picked *Motherland* as his album of the year, he wrote that all of this signaled Perez's role in "the musicological rethinking of jazz." I get Ratliff's point (especially because I find myself liking the music of *Motherland* for the ideas its sounds produce more than for the sounds themselves), but it would be a shame to peg Perez as musicological — rather than musical — just because he thinks about what he plays. On *Motherland* Perez does what musicians do all the time but never get credit for as musicians: theorize through music, not about it, and draw maps with a piano, not a pen. ❖

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Hollywood, Mississippi: John Turturro, George Clooney, Chris Thomas King, and Tim Blake Nelson (top to bottom) star in a depression-era *Odyssey* rich with American movie tradition.



The Odyssey

Coens get down-home with Homer.

By Dennis Harvey

Coen brothers movies are designed like beautiful craftsmen homes in model form: the surfaces so burnished, the details so clever, the floor plan so ingenious you might well want to move in before you note that there are no sockets, pipes, or spigots, that the cabinets are solid wood fronts never meant to

be pried open. They're witty, one-of-a-kind dollhouses. A quality toy can be a joy forever.

But even Pinocchio had to get real in order to grow up. The most satisfying Coen constructs — *Blood Simple*, *Raising Arizona*, *Fargo* — are cartoons so airtight they don't even need thought balloons.

Which makes *O Brother, Where Art Thou?* problematic, because at heart it's a feel-good movie, and the Coens have never been noted for their feelings, let alone heart. So much here is enjoyable and impressive that it seems a shame to notice how half empty the glass is in the end. But they dare you not to; like that infamous animal experiment in which Monkey B clung to a cold wire "mother" figure for lack of anything better, *O Brother* insists on your acknowledging faith, family, and love as fundamental truths when it's quite obvious that their representations are, uh, pretty inorganic.

Still, if one must wear (in)sincerity on one's sleeve, may the shirt always look this beautiful. Like John Ford's *Grapes of Wrath*, Terrence Malick's *Days of Heaven*, and Hal Ashby's *Bound for Glory*, *O Brother* is Americana Gothic, snow-globe style. Every shot is so exquisitely conceived it's as if Dorothea Lange's depression-era photographs had been hand tinted by Pierre et Gilles. At least the fairy-dustbowl aestheticism is meant to be fabulist: this is, as the opening credits waste no time telling you, "based upon *The Odyssey* by Homer," so realism is not a high priority.

After plain, Woody Allen-ish opening titles, any pretense of humility is thrown out right away as three men clad like a chain-gang Stryper pop out from an outrageously pristine wheat field dyed LSD-marigold hues. Fast-talking Ulysses Everett McGill (George Clooney) has convinced his shacklemates, surly strong arm Pete Hogwallop (John Turturro) and beatifically dim Delmar O'Donnel (an inspired Tim Blake Nelson), to escape with him, claiming there's buried treasure he'll divvy between them.

Before Everett reveals his true agenda, various wacky misadventures pass. This being 1930s Mississippi, the back roads are rife with fat-cat good ole boy politicians, future blues legends (Chris Thomas King playing Tommy — i.e. Robert — Johnson), evangelicals, shoot-first-say-hey-later types, the pictorially impoverished, and the grotesquely flush. While keeping one half-step ahead of the law, the cons stop at a radio station where actual cash money is paid "just for sangin'." Later these alleged "Soggy Mountain Boys" discover that their impromptu recording has kick started a sort of hillbilly Beatlemania.

The Coens tip fedora to a host of Hollywood myths (Three Stooges, Dorothy's Yellow Brick Road posse, the Marx brothers). The most extravagant set pieces are more or less production numbers, applying magical hyperrealism to massed phantasms in white: river-laundress "sirens" enchant the trio from a riverbank; choral penitents appear in the forest, seeking water in which to be born again. Pushing audacity rather further than it wants to go, even a KKK lynching party seems choreographed by Busby Berkeley.

It's all aesthetically delightful, occasionally near rapturous. But Ethan and Joel C. trap themselves by going for sentimental effects you know they themselves don't believe for a second.

Clooney has belatedly found his big-screen métier in movies like this (*Three Kings*, *Out of Sight*), where ingenious filmmaking puts his callow handsomeness to good use — he's a speed-talking, all-American smarty-pants not quite as charming or clever as he thinks, like Clark Gable in *Idiot's Delight* or Joel McCrea in *Preston*

Sturges's comedies. But we can't buy this paragon of insincerity's secret longing: to be reunited with his wife (Holly Hunter, perfectly cast yet underused) and their brood of too-cute blond moppets. Likewise, *O Brother* blows inspirational hot air in a thudding anticlimax that suggests that the good people of mid-1930s Mississippi will not stand for blatant racism, corruption, and injustice. Oh really?

Like the Coens' prior stab at big-canvas populism, *The Hudsucker Proxy*, *O Brother* is an exquisitely crafted imitation of another era's Hollywood conventions and bedrock moral optimism. The title hails from Sturges's 1941 *Sullivan's Travels*, a film so heady with cartoonish glee, sarcasm, Rooseveltian social concern, and no-foolin' born-again faith (in the redemptive value of entertainment as well as community) that it still astonishes.

Sullivan travels from laughter to horror to laughter again, convinced that this trajectory is precisely what's noble about us reg'lar Amurricans. The cosmopolitan Sturges had fun with classic American "characters"; the Coens play with classic American movie characters, which is a whole different level of distance. *O Brother, Where Art Thou?*'s mystic trek stops for myriad terrific roadside attractions: sepia-rainbow tableaux, gonzo slapstick, great "old-timey" music (with T-Bone Burnett orchestrating the likes of Alison Krauss, Gillian Welch, and the Cox Family). Yet the one mirage it can't conjure is any sense that this road runs farther than the back-lot wall. ❖

'*O Brother, Where Art Thou*' opens Fri/29 at Bay Area theaters. See Movie Clock, page 101, for show times.

Cattle call

Nowhere to Hide moo-ves in. By Chuck Stephens

No matter what the *New York Times* — or the world cinema scholars up at Sundance — seem to think, not all Asian films look alike. Take, for example, South Korean director Lee Myung-Se's breathlessly paced, brilliantly photographed policier, *Nowhere to Hide*.

Yes, Lee's film — which, having gained some momentum up in Park City last January, turned up in the Lincoln Center's New Films/New Directors series in the spring, and which is finally getting a much deserved U.S. release — is a high-gloss cop-versus-killer flick, filled with endless chase scenes, gorgeously choreographed free-for-alls, and a shambling, gorilla-gaited undercover detective named Woo. But any similarities between director Lee's film and those of a well-known Hong Kong-gone-Hollywood filmmaker don't just end there; they never existed in the first place.

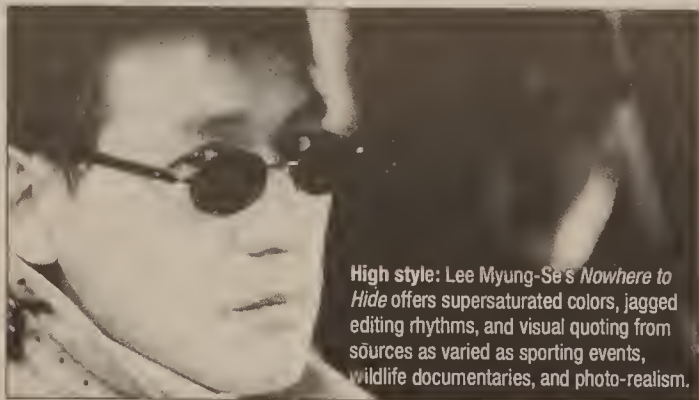
Born in 1957, Lee Myung-Se emerged from South Korea's mid-'80s new wave — alongside raunchy provo-

cateur Jang Sun-Woo and political historian Park Kwang-Su — as a widely respected visual stylist, as capable of rigging brutal social satire with song-and-dance numbers as he is deft at dropping the occasional shard of animated mischief into the middle of a romantic comedy. Both a populist and an innovator, Lee makes smart movies for widespread audiences: the two-million-dollar-budgeted *Nowhere to Hide*, the director's sixth film (so much for his being a "new director"), returned \$10 million in receipts.

How anyone could confuse Lee's film — with its painterly sense of super-saturated colors, its jagged editing rhythms, and its ingenious resurrection of the Bee Gees' deliciously mawkish "Holiday" during a screw-turning assassination sequence — with John Woo's slow-motion essays on the codes of chivalry (as the *New York Times* did, following the Sundance programmer's lead) is anyone's guess. Never mind the hobgoblins of "homage" then: *Nowhere*

to *Hide*'s got plenty of style all its own, as when a brutal fistfight lapses into an excuse for cartoonish shadow play, or a mud-splattered showdown between Woo (played, decidedly out of character, by South Korea's top comic actor, Park Joong-Hoon) and his drug-and-death-dealing nemesis, Sungmin (suave superstar Ahn Sung-Ki) becomes a high-grain battle of the titans. Besides, Lee's lawmen spend so much time in foot pursuit that a slo-mo swashbuckler like Chow Yun-fat (currently making the most of silence and swash in *Crouching Tiger, Hidden Dragon*) would long since have been left wheezing in the rain.

For Lee — an inspired prankster, happy to snatch visual ideas from sporting events, wildlife documentaries, and post-pop photo-realists — sampana's another way of getting to work. Besides, "I'm not embarrassed about borrowing ideas from other artists," he once told Tony Rayns. "After all, Prometheus stole fire!" That, as someone once wrote, is a bold statement; too bad *Nowhere to Hide* only manages to sustain its stylistic levitation act for the first two-thirds of its duration. But even if it isn't exactly Promethean, Lee's steroid smorgasbord does serve two very distinct functions: it's as entertaining a no-brainer as you'll find anywhere



High style: Lee Myung-Se's *Nowhere to Hide* offers supersaturated colors, jagged editing rhythms, and visual quoting from sources as varied as sporting events, wildlife documentaries, and photo-realism.

on-screen this cinematically frostbitten season, and it makes for a dazzling corrective to *Chunhyang*. Im Kwon-Taek's soon-to-come souvenir from the South Korean cultural exchange gift shop. (With Jang Sun-Woo's spank romance *Lies* getting released here next week, there may be a chance to completely upset the balance.)

So then, getting back to our initial contention, what exactly is in that name? Well, not only is "Woo" an extremely common Korean surname, but it literally means "cow" and serves as a snide epithet for any mook with a plodding disposition. Enter the oafish Detective Woo, brow drooping, shoulders swaying,

chin leading the rest of his pear-shaped carcass into one hyperanimated endurance test after another. Where Woo wanders, crime follows, and though his cops may mull over their caseloads with the same mindless patience of cattle working their cud — when they're not bashing confessions out of suspects with office furniture — there's nothing flat-footed about Lee Myung-Se's filmmaking. Fast, funny, and flashy as hell, *Nowhere to Hide* is an action flick that jumps effortlessly over the moon. ❖

'*Nowhere to Hide*' opens Fri/29 in San Francisco and Fri/5 in Berkeley. See Movie Clock, page 101, for show times.

Santarchy

On the pre-Chinatown end of Stockton Street on a recent Saturday, we ascend the cavernous and foul-smelling staircase to the **Tunnel Top**, colliding at the summit with three other future drunks clad in red and white. A ragtag group of Santa Clauses hangs over the bridge, greeting each tourist, shopper, and other arriving Santa on the street below with a raised fist and a single, resounding "Ho!" This year's San Francisco **Santacon** will reach peak performance tonight during the **Santa Rampage**, a traffic-stopping bar crawl through the city.

Inside the small Tunnel Top bar, a few addled normals stare suspiciously at a room packed with boisterous Santas, each with his or her own homemade or cheap-rental costume and personalized Santa name. The horde "hos" and grumbles and shouts and revels so fervently that it sounds more like a band of pirates than a gathering of Clauses. A put-upon-looking woman in a business suit, ostensibly in search of a quiet after-work drink, darkens the door, whirls around, and strides back out, aghast. A hundred perverts and miscreants dressed as every Western child's most popular beloved fantasy character, it seems, is too much for some people to take. "Santa Baby" blares from the jukebox, inspiring a raucous sing-along.

"Hmm ... nice, naughty, nice, naughty ..." **Nasty Santa** ponders, strolling and pointing at other Santas in the bar. The boy Santas, by the look of things, are much more comfortable in the requisite fake beard than the girl Santas, and one deprived Santa sits still as a helper rubs cotton balls on his stubble. "What, are you Five O'Clock Santa?" a patron jokes.

"I'm Santa!" notorious Santacon attendee **Santa Santa** shouts as a greeting, entering the bar in Christmas boxer shorts with a bag full of presents draped over his shoulder. "No, I'm Santa!" a dozen people shout back at him. Santa Santa digs into his bag and passes out gifts wrapped in pornographic paper. I receive a tiny green computer component and a Shift key. A chant arises: "Ho! Ho! Ho!"

The Santa assemblage crowds into the Tunnel Top for a group picture and then spills outside, where more Santas congregate and smoke. The grassroots gathering, a mostly leaderless event that has been called "Critical X-Mass," is about 150 to 200 strong. "You guys sleigh me! Get it? Sleigh?" someone probably named **Take My Wife Santa** jokes. One Santa, equipped with a homemade helmet-megaphone-hat-speaker-thing, drones creepily in a

bored baritone through the gizmo's reverb and scratch: "Herecomessantaclauserecomessantaclauserecomessantaclaus ..." And we're off.

The Santas tally-ho, swarming along Powell Street, stopping traffic, negotiating tourists, frightening children, amusing adults, making more "ho" jokes, and shouting various and sundry Christmas-related phrases at random. We pose for another photo in front of the Chinatown gate, Megaphone Guy starts up "Silent Night," and 200 Santas sing in ca-

Another chant arises: "Down with the Easter Bunny!" Semi Claus, visibly and fraudulently upset, announces to Santas at random that he'd like to stop the hate and appoint himself the official Bunny-Santa liaison. One Santa gets comfy on the couch, his black boots resting atop a crate of empty bottles. I take out my pad and make a list.

Ho puns overheard at the Santa Rampage: Somebody say ho ... When I say hey, you say ho ... What part of "ho" don't you understand? ... Can I get a ho? Can I get a motherfuckin' ho? (Boogie Down Productions) ... Hey! Ho! Ho Ho! Hey! Ho! Ho Ho! (Ramones) ... Who let the Santas out? Ho! Ho! (Baha Men) ... Hell, no! We won't ho! ... Hey hey! Ho ho!

Ho ho ho ho ho huh ho!

Outside Li Po (Li Ho?) some Santas sing the Batman-defacing version of "Jingle Bells." One cop, the only one shadowing us so far, converses jovially with a Santa across the street from the bar. We round up, chanting "ho," heading toward North Beach and pausing to applaud at the doors of the **Fortune Cookie Company**. The Fortune Cookie

hoing loudly and in time. Homeless people in encampments get up and skip around, smiling. Santas overtake the playground.

On the way to the **Grassland Lounge** — "where good friends and girls meet," the famous sign points out — we experiment vocally with all the different ways to "ho," and a tourist bus honks and waves at us and people de-board to pose for photos. Inside the also-heretofore-deserted-and-now-overrun watering hole, Semi Claus dashes for the bar and lands on the front line. He comes back with drinks and a wicked smile: "This place is *always* dead. Those bartenders looked scared," he says, imitating the expression of panic on their faces.

Buttkiss the Brown-Nosed Reindeer asks a tableful of Santas if they'd like to sing his theme song, and they happily join in. A man talks quietly on his cell phone at the pinball machine, marveling at the scene before him. "Santa news!" one Santa says, holding up a Chinese newspaper. More chanting ensues. "It's good to be a Kringle," Naughty Santa says after one particularly inspired ho-along.

And then I finally come up with a Santa pun:

You had me at "ho."

Thankyouverymuch. Ahem.

Moving on to the **Lusty Lady** — "a fitting place for the leader of the Christmas world," someone points out — Santas crowd into the

come for us. We scatter out of the fire trucks' way, and someone puts up caution tape with smiley faces where the "caution" should be. We line up, diverting traffic for the nice firefighters, and pose behind the smiley tape for another photo.

On the way to **Vesuvio**, a group of Santas rocks a honking convertible. Santas crowd in again and order drinks, watching one of Vesuvio's bartenders get stressed. He bitches to his coworker and proposes kicking us out. "No way, I just made 15 bucks off one drink. I *love* these people!" she says. Another loud chant breaks out, and Cranky Tender winces. Upstairs, past two Santas exploring each other's tonsils, we take seats at a plateglass window, melodramatically holding our beers up to the runoff Santas still standing outside.

The Santa coterie makes its way out and to the legendary **Specs**. "God bless us, every one," an elf says in a small voice at Vesuvio's door. At Specs a cheer arises from the Santa herd as the announcement that Santas drink free passes back. Alas, it's not true. Nevertheless, all female Santas are encouraged to hug the bartender. An elf and a Santa hump by a tree while other Santas pull down a fire escape to scale it, then think better of the plan and pose for a photo instead.

Further down Grant Street at the **Savoy Tivoli**, the door lady claps and jumps up and down at the sight of the now wobbly and even louder Santa parade. One well-lubricated Santa dances erratically for the patrons inside the bar, then licks the window to the street. Outside, Santas mingle and jingle, and the same two Santas are still exploring each other's tonsils on the hood of a car.

After a time the Santa Rampage collectively exits and ascends the steep incline to **Coit Tower**, trying along the way to snake into a rich-people party on the top floor of a swank apartment building next to the road. The richies seem to be waving us up, but it turns out they're just waving, so we chant "naughty" again. Chanting moves to singing as the phrase "you better watch out" is repeated 500 times, army-drill style, up the hill in the darkness. We pause to look at the gorgeous panoramic nighttime view of the city below. "Does anybody have an elevator?" Semi Claus jokes breathlessly.

Up at the top Santas startle a pack of partying teenagers, who pause in bombing the bass from their convertibles and smoking weed long enough to join the Santas in climbing and running around the statue. The giant moon stares down as the rich-kid bass rattles our teeth. Santas party with Santas in the cold bay air. Frozen, we stumble and run back down the hill to **Gino and Carlo's**, soaking in the warmth, waiting in line to pee, bellying up to the bar. And the santarchy continues into the anything-but-silent night ❖

GUARDIAN PHOTOS BY SUMMER BURKES



On, Cupid: One elf revolts, mounting an unnamed Santa from behind.

cophonous unison, forgetting the words on purpose. A rebellious Santa faction opts to pogo in the street and sing "We Are the Mods." Santas with gifts hand them out to the honking drivers we block, who nevertheless smile and wave and cheer us on.

On Grant Street the Santas stop at **Li Po** to quench thirsts and alarm more bar patrons. We all crowd in, and a Santa with a homemade tuba fashioned from a bong and some rubber tubing serenades us from outside. Blaaaaaargh. As Santas crush in to order drinks, my companion, **Semi Claus**, and I, stuck on the outskirts, receive free libations from a generous Claus with a bladder of Cosmopolitan.

A small stuffed bunny hits me in the head, and we realize that quite a few synthetic rabbits are airborne.



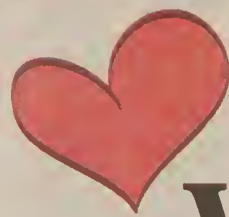
On, Blitz: Two hundred drunken Santas invade the Lusty Lady.

family, closing up shop for the night, grins sheepishly.

One sequined-and-leopard-skinned Santa calls for attention as we round a corner. "This is where the opium joints used to be!" he explains, generating another round of applause. "Hopium! Hopium!" we chant. Up on Chinatown's community playground, we pose for a group photo in front of a Christmas tree. Bystanding parents jump in the picture with kids as other parents snap from the periphery. Santas run around the tree counterclockwise,

peepshow with quarters. The dancers comply at first, but by the time we get to the front of the line, the last one has walked offstage, and the nudie room is empty. "Naugh-ty! Naugh-ty! Naugh-ty!" we chant at the peepshow doors that close four seconds after we insert the quarter.

Down Broadway, Santas head for the next bar, and two or three enormous fire trucks blaze down the street and stop right in front of the throng. Uh-oh. A slight frisson of panic ripples through the Santa crowd until we realize they haven't



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Arvi, an APEB volunteer, distributes much-needed food and clothing to clients.

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APEB also conducts aggressive education and prevention programs, including presentations to community groups targeting school-age youth, outreach to high-risk substance abusers, and programs for African American and Latino gay and bisexual men. In the battle against AIDS, APEB is always on the front line.

Over the next several weeks, we ask you to help support these five community organizations. The Bay Guardian Community Fund is a component fund of the San Francisco Foundation, the Community Trust for the Bay Area, and all contributions are tax deductible. Please ... put your money where your heart is, and give what you can. Thank you.

**Put your money where your heart is
and give what you can. Thank you.**

Five Ways You Can Make a Heartfelt Commitment

APEB is just one of the five local community organizations that will benefit from the 2000–2001 fundraising campaign. Launched in 1991 as our 25th Anniversary gift to the Bay Area, this annual Fund has assisted many local nonprofit groups through cash donations and public awareness campaigns. Other beneficiaries are:

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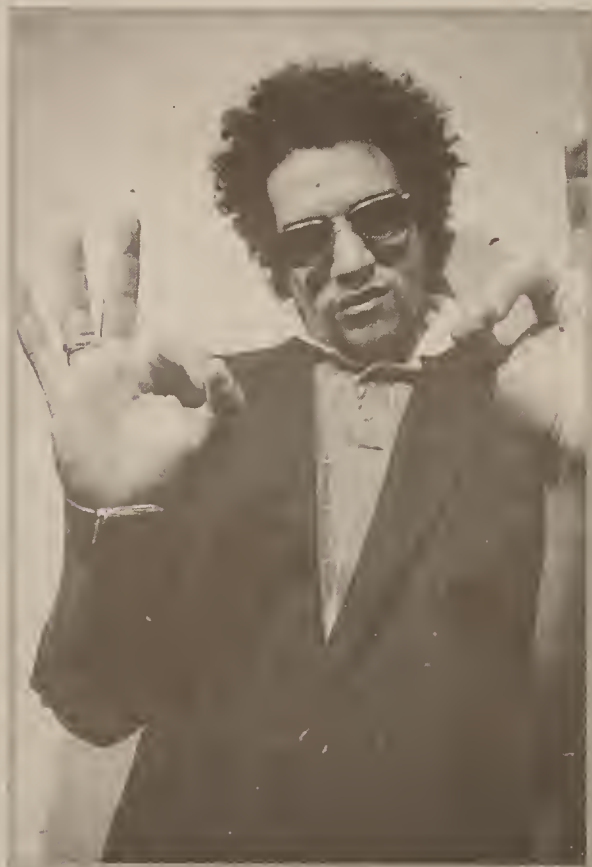


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MARTINI



Into the afterfuture: Mike Ladd, Zion-I (K-Genius, Amp Live, and Zion), and Rasco, from left, battled in 2000 to keep hip-hop vital.

Blade runners

A report from the front line of this year's rap wars. *By Mosi Reeves*

All you want to do is taste the fruit
But in the back they're making
fruit juice

Lord Jamar of Brand Nubian
"Show Business"

All of the utopian metaphors used to describe the multiracial character of America — from melting pot to gorgeous mosaic — were being outflanked by developments that nobody quite understood," David Toop observed in the second edition of his seminal narrative *Rap Attack*. Toop was describing hip-hop in the early '90s, when rap music's international popularity yielded an astonishing variety of musical expression, from white b-boy bohemians (Beastie Boys) to Samoan gangsters (Boo-Yaa Tribe), from post-D.A.I.S.Y.-age imagists in Toronto (Dream Warriors) to Five Percent Nation acolytes in New Rochelle (Brand Nubian).

"This is the fourth world in progress," Toop wrote, comparing rap music's evolving racial and cultural dynamics to Ridley Scott's *Blade Runner* and its melting pot of humans and replicants, all speaking their own peculiar, polyglot languages. "Some fourth world inhabitants want racial separation, some want to give up their own race and join another, some look for racial identity, racial roots, some

embrace the cultural merging inevitable in a world of high speed, omnipresent communications."

Ten years after Toop's analysis, this fourth world — then a founding defined by the major labels' confusion over how to best market and exploit hip-hop culture — collapsed into a first world of artists willing to court the public's insatiable demand for sex, violence, and hyperconsumerism, with Tupac Shakur and the Notorious B.I.G. posthumously resurrected as its patron saints. Those who could not afford entry to, weren't marketable enough for, or simply refused to conform to the new urban entertainment complex were banished to a primordial third world of former rap stars, hip-hop experimentalists, amateur MCs, and crackpot DJs and producers.

Armor in the war over
crumbling monolith
Ego in the form of a humbling
father's kiss

Beans of Anti-Pop Consortium
"Heatrays"

"I believe we're going to be here forever," Mike Ladd sang on "Takes More than 41" from *Welcome to the Afterfuture*. "The future has come and gone, and we survived." Like many others, Ladd was seduced, and even-

tually betrayed, by hip-hop's promise of a cosmopolitan culture; vainly attempting to immolate himself as the Illuminati assumed control of H.E.R., he instead found himself resurrected in the midst of a teeming, flossed-out megalopolis of fractious nation-states. Part poetry, part abstract rap, Ladd's self-produced compositions slithered from underneath the mixture of angst, relief, and anxiety that followed his intense, fruitless search for Armageddon and its promise of deliverance.

With survival, however, came newfound resolve, and Ladd's next project interpreted the ongoing rap wars in explicit terms: the Jiggidons, or mainstream rappers, were destroying hip-hop. Thankfully, "in the crevasses of the North Bronx lurked a secret order of Infesticons," Ladd wrote in the liner notes to *Gun Hill Road*, alluding to (and reclaiming) hip-hop's ancestral homeland. These Infesticons, along with their allies the Rejectionists (intellectual nerds who defended the Infesticons' cause) and Eclecticons (sympathetic observers) fought against the Majesticons (major-label owners and other captains of industry). Nostalgicons (old people who idealized '80s hip-hop music), and, of course, the Jiggidons. "God bless the Infesticons! Fuck the Majesticons!" he cried.

Joining him in this epic battle were Company Flow, Saul Williams, and the Anti-Pop Consortium. The latter proved to be Ladd's wildest, most advanced ally, able to rearrange verbal profundity into abstract expressionism. Their avant-garde epic, *The Tragic Epilogue*, converted superscientific rap styles and imagistic rhymes into "individual, visual" MCing.

"What am I?" they asked, while producer E. Blaize's bass rumblings, as intimidating as a caravan of horseback riding warriors, attacked with the fury of a musket-fueled jihad. If Ladd sought redemption, Anti-Pop sought to elevate hip-hop into anticrossover music, as difficult to swallow as Schoolly D's dusted memoir "P.S.K. (What Does It Mean)," as difficult to follow as Rammellzee's dadaist "Beat Bop."

Quasimoto representing the unseen
Immortal stats, so we got invisible clmg
Quasimoto
"Unseen"

The Infesticons' surrealist protest reverberated throughout hip-hop's underground community. Debated and wrestled with, their primary theory of dissidence through dissonance, and unconscious innovation as a self-conscious positioning against rap orthodoxy, reemerged in several of the year's works.

Classicists like J-Zone (*A Bottle of Whup-Ass EP*), Quasimoto (*The Unseen*), and People Under the Stairs (*Question in the Form of an Answer*) transformed sampling into a funky call-and-response with soul and

funk elders, as well as homage to their celebrated early-'90s brethren. These albums were stocked with choice licks from hundreds of old records "dug up" from mom 'n' pop stores, swap meets, and garage sales. In their hands, record collections seemed to possess alchemical properties, metamorphosing from a heap of old, unwanted wax into a timeless medley of syncopated drums and hypnotic melodies. In turn, their fanatical consumption of old-school beats was an unintentionally quaint variation on mainstream rap's own materialist excesses.

Meanwhile, Lone Catalysts ("Politix," "Showtime"), the Unspoken Heard (*Jamboree EP*) and Five Deez (*Secret Agent Number 005 EP*) crafted music with a subversive calm. Their compositions recalled jazz trumpeter Miles Davis's rarified hard bop, a rebirth of the cool that added a conscious, emotionally aware perspective to the art of MCing.

Others used their art as a gateway to other, more important discussions on sociopolitical matters. Micranots' knotty blend of politics and black futurism (*Obelisk Movements*), Scienz of Life's equally difficult *Coming Forth by Day...*, Jedi Mind Tricks' dark, conflicted *Violent by Design*, Mission Control Records' *Prehistoric Sounds* compilation, and Zion-I's transcendental meditation on social and spiritual affairs, *Mind over Matter*, all represented hip-hop as a soapbox for punditry, even if they weren't exactly obscurantist enough to merit Public Enemy's "black CNN" catchphrase.

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Hip-hop

From page 55

Here inner-city blues became biblical battles between good and evil, with MCs, DJs, and producers as the participants and referees.

*What do you mean there's no war?
All the rations?
Sound the alarm, there must be a
stowaway.*

*Dose One of Them
"It's Them"*

"Ruining hip-hop," read a T-shirt created by the multinational, cross-country Anticon collective. Within the camouflage of the musical underground, Anticon perverted industry practices with a zeal known only to the thousands of listeners who sought out their MP3s, albums, cassette-only releases, and 12-inches. Like the Wu-Tang Clan's, Anticon's rapidly growing discography consisted of solo efforts by group members (Sole's *Bottle of Humans*), collaborations (Deep Puddle Dynamics' *The Taste of Rain ... Why Kneel*), and loosely affiliated colleagues (Boom Bip and Dose One's *Circle*) associated with the name brand. Like Master P's *No Limit Empire*, it touted several logos, from a wily spider (or was it a cockroach?) imprint to a name written in perfect, elaborate cursive.

Underneath the homegrown marketing schemes, however, lay pithy, intellectualized raps defined by unpredictability and a fondness for unusual vocal cadences and phrasings. "What is the meaning of life?" the members of Deep Puddle Dynamics asked on "June 26, 1998." Anticon's outpouring of sonic confessionals absorbed the ideas of early-'90s heroes like A Tribe Called Quest and Freestyle Fellowship. Stretching rap music beyond faithful adherence to a 4/4 beat and stripping it of rhyme syllables, Anticon made rap a vehicle for mental exercises, birthing abstract word patterns capable of infinite transformations. In the process, they democratized rap as well, allowing anyone, whether a skilled rhyme animal or an amateur vocalist, to express him- or herself through the art form.

Hip-hop was now a free-for-all. Musicians cranked out increasingly eso-

teric beats from bedrooms and local studios. Sold through online stores like HipHopSite.com and Sandbox Automatic, distributed haphazardly through a patchwork of distributors like TRC and Landspeed, and promoted through hastily organized club gigs in midsize cities around the nation, each new single and album added to an outpouring of sounds so voluminous it threatened to become a din of breakbeat noise.

In this new, bewildering terrain, sales and clout were earned through longevity and tenacity. Musicians traveled to unlikely places — the Pacific Northwest, Midwestern states, New England — in hopes of gathering grassroots support for their art. As a result, albums by Sonic Sum (*The Sanity Annex*), Aesop Rock (*Float*), and countless others found audiences who, over the course of months, passed them along to friends. These works, with their idiosyncratic vocalists who spat reflective, soul-



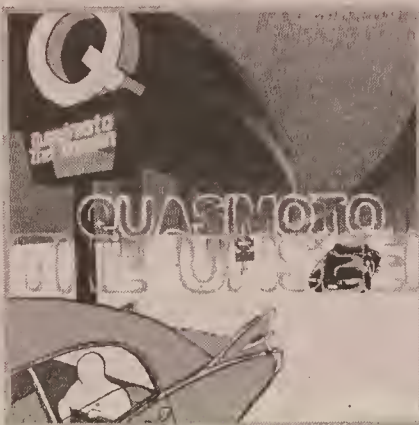
searching poems over minimalist backgrounds, were ripe for personalization, and each built its own cult of followers, if not a substantial audience.

*Don't let yourself fall in love
With the things you do*

*Slum Village
"Fall in Love"*

On "Deception," a single from their long-delayed debut album *Nia*, Blackalicious's Gift of Gab lent his indie rap comrades one piece of advice: "Don't let money change you."

Blackalicious's bitter aphorism undoubtedly stemmed from their frustration with an inescapable fact: independent-minded record labels, artists, and followers, no matter how diligent, will always be second to the major label artists who, no matter how unknown, are predestined to receive the magazine covers, the heavy rotation on radio and cable outlets, and the resounding sales.



Three graduates of indie rap's "minor leagues" — Dilated Peoples (*The Platform*), Jurassic 5 (*Quality Control*), and Ugly Duckling (*Journey to Anywhere*) — benefited from this brutal equation once they signed a contract with a major label, immediately earning spots on MTV's *Buzz Bin* and touring alongside pop stars like D'Angelo and Fiona Apple. Subsequently, all of the groups earned a sizable fan base, undoubtedly the result of their knack for bright, colorful rhythms as well as corporate machinations.

But for every artist who successfully garnered a record deal (Planet Asia, Saukrates), several more lost them (Royce the 5'9", Shabaam Sahdeeq, Last Emperor). Some, such as Afu-Ra (*Body of the Life Force*) and Slum Village (*Fantastic, Vol. 2*) managed to adjust and release their albums through independent labels with considerably less fanfare. Others, such as J-Live (*The Best Part*) and Blood of Abraham (*Eyedollartree*), found themselves stuck in contractual limbo with their former bosses, while their finished work leaked all over the Internet like a carton of melting ice cream.

The sight caused many to bypass major labels altogether. Kool Keith, an icon whose Dr. Octagon project introduced murderous gynecology into the hip-hop vernacular, managed to release three albums through independent means: his own *Matthew*; a collaboration with producer Kutmasta Kurt and Motion Man (*Masters of Illusion*); and a project with a new supergroup, Analog Brothers (*Pimp to Eat*). Keith's outpouring of music provided brain food to an international coalition of disciples who love him as intensely as guitar freaks adored Frank Zappa in the '70s.

Other artists, such as Rasco, took advantage of their growing fan bases by aligning with a new coalition of companies who functioned as both record label and distributor. Working through Nu Gruv Alliance, Rasco dropped a well-received pairing with Planet Asia (*How the West Was One*) and a compilation of artists on his new imprint, Pockets Linted (*20,000 Leagues under the Street*). The latter's cover was an apt portrait of Rasco's

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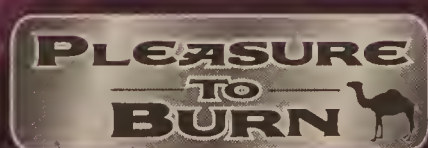
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Hip-hop

From page 57

maneuverings through the record industry. Emerging from a manhole, suitably dressed in the flyest gear and wearing a miner's cap, he looked as impressive and imposing as his major-label counterparts.

This template attracted established stars as well. Hardcore MC Freddie Foxx bounced around the rap industry for over a decade before finally venting his frustration on *Industry Shakedown*. Released on his K-JAC imprint and distributed through Landspeed Records, the cover jacket depicts a cartoon rendering of Foxx as a bald vigilante, sheathed in guns and human skulls, strangling a record executive. "I flip the game, 'cause I pull the capers," he announced on the title track. "Have you ever been stuck up by a hardcore hip-hopper?"

Ironically, Foxx's salvo could have easily been mistaken for a mainstream recording. Obsessed with brutality and street justice, it featured plenty of high-profile producers, such as Diamond, Pete Rock, and DJ Premier. Despite its outlandish premise, *Industry Shakedown* was a rough facsimile of the hand it ravenously bit. Foxx's cynical professionalism was a double-edged sword, for no matter how polished his product, he would never attain the visibility of a mainstream artist without the support of a major label conglomerate.

Can you escape from the pain cave?
El-P of Company Flow
"Simple"

During the '90s, hip-hop music was reduced to a disposable product. Albums were released with considerable fanfare and quietly forgotten a few months later. Dozens of artists, from Justin Warfield to New Kingdom, were unjustly ignored because they began their marketing campaigns with an ill-timed single or crafted the wrong image through a poor video or advertisement. Others, such as Dignable Planets and the aforementioned Brand Nubian, released strong debuts, only to find their fans impatient for the next big hype, pressuring them to deliver an equally brilliant follow-up.

In the year 2000, traditional notions of time were obliterated. Blackalicious's *Nia* was completed in 1998, released in Britain in 1999 and imported to the United States. When it received a proper domestic release in the spring of 2000, *Nia* experienced a new wave of anticipation, as new fans unaware of the imports readily available in specialty stores eagerly scooped up the album. As fans grew accustomed to discovering quality hip-hop through word of mouth, artists learned to plant fan bases one city at a time, one show per night. The Anticon collective, for example, drew followings in far-flung areas like New England, Canada, and the Northwest, regions oft ignored but no less hungry for good music.

However, timeliness didn't guarantee equality. Though prodigiously talented and media savvy, artists like Kool Keith and Freddie Foxx were doomed to reinforce the Infesticon-Majesticon matrix, as they hustled to survive without a major label's support system of video and radio airplay, state-of-the-art recording studios, and million-dollar advertising budgets.

These divergent paths were part and parcel of underground hip-hop's multilayered quilt of ideologies and beliefs, a wildly inconsistent set of ideals that, at its height, was dwarfed by the all-powerful urban entertainment complex. Yet even as everyone sorted through their options, other disenfranchised peoples — street politicians, disillusioned rap fans turned electronic freaks, and a healthy dose of what Common (*Like Water for Chocolate*) called "coffee shop chicks and white dudes" — adopted an increasingly convoluted aesthetic.

With so much at stake, someone was bound to implode. In 1996, Company Flow had heralded the birth of this movement with the slogan "independent as fuck and loving it," galvanizing a generation of like-minded heads. Now, four years later, Company Flow's "Drum Pattern Awareness" single brought that era to an end in a whirlwind of contradictions. The label on which the single was released, Definitive Jux, was distributed by Caroline Distribution, which has ties to one of the largest entertainment companies in the world. The music was a conclusive statement from its creators, although the contents — electro-funk sliced, snipped, and distorted in an entirely fresh manner — foretold the arrival of a new production style by producer MC El-P. Company Flow's contribution itself was part of a vinyl double 12-inch; the second half featured protégés Cannibal Ox's "Iron Galaxy/Straight off the D.I.C."

2000 saw dozens of musicians who aspired to be "independent as fuck," whether by making iconoclastic hip-hop or pursuing alternative means of record distribution, and who released music as vital and original as their predecessors'. But selling one's art outside of the recording industry's parameters wasn't a rallying cry of "us against them"; it was a series of negotiations and compromises. There was little doubt that the major-label conglomerates held the final word on who would be recognized, rewarded, and remembered. The pressure was tremendous, and the profits were few: sales of several thousand records and some minor fame at best. Of course, artistic integrity can't be measured in profits and acclaim, even though both are needed on some level to survive.

If the third world of hip-hop wants to create an afterfuture, or even return to a fourth world utopia, then its denizens will have to continue, somehow, to protect their art from an industry that seeks to control or even destroy them. ❖



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liner notes

by lynn rapoport

Shopping list

The calendrical system, in certain lights, looks like a misfire. Terribly useful creation, but it just seems to bring out the worst in many of us. We get depressed in painful population spikes around Christmas; as the clock strikes midnight on New Year's Eve, we whisper hastily-thought-up resolutions we lack the self-control to keep, then beat ourselves silly when we fall off our wagons, whatever they may be; and we try to make sense — with top 10s and people of the year and other roundups — of a bracketed period of time in which books were read, movies were seen, and songs were heard for the first time and then over and over again as if our radio stations were run by malfunctioning robots.

Other things happened to all of us. I'm sure of it, just going by my own boring life. People walked in and out. We quarreled with our loved ones and made up at a glacial pace. We had sex with the wrong people. We had sex with the right people. We made important life decisions and then changed our minds too late. We bought new bicycles or real estate. We got kicked out of classrooms, and bars, and Mission District flats. These events were mostly off the record, thank god. And even though we may be trying, I suspect most of us are having a tough time evaluating (much less ranking) the events

that occurred between the morning of Jan. 1, 2000, and the night of Dec. 30, 2000. Even among the diarists, how many of us know how to get a grasp on our life that way? Half of what happened was repercussions from what happened the year before, anyway. And isn't it like that with music, too?

I'm a slow mover, but I don't think I'm the only one still wandering around among the albums of 1999, not to mention 1992 and 1983 and 1968. I'm paying attention, honest, and I certainly haven't exercised much restraint in my Aquarius shopping expeditions lately, but I feel like I've barely dug below the surface of the music I picked up this past year. I got hit up to write my own top 10 this year, and while my initial response was something fakely cynical along the lines of, "Aw gee, I've arrived," I panicked pretty soon after and had to bow out. Because I realized that all of my albums were from the year before.

When the Geraldine Fibbers' *Lost Somewhere Between the Earth and My Home* came out in 1995, I trotted down to the record store, scooped it up, went home and played it maybe twice, and then laid it aside for the better part of three years. A grave error on my part, yes, but I guess I just wasn't in the mood (by which I don't mean the daily drift from one emotional state to another but something closer to a shift in personality). Until a couple years ago,

that is, when I completely lost my heart to the sound of Carla Bozulich's gloomy wail, when I began listening to it every time I walked into the house, when I made a tape of it so I wouldn't go through separation anxiety on the holiday flight back east, when I bought *Butch* and the Scarnella album and Ethyl Meatplow's *Happy Days, Sweetheart* and began to drive everyone at work insane.

My point is that while this organizational system should be comforting to a person like me, who feels better when her mess resides in neatly stacked piles, all this list-making makes me a little uneasy. At best it feels like a waste of time, a way to impose superficial order on a chaos that's probably worth recording but not necessarily in that format. And at rock-bottom, hell-mouth worst, it feels like just another marketing tool to herd people back into Virgin and the Wherehouse over the holidays so that a bunch of record labels can put a few more shiny discs on the wall. It stinks of "this year's product line." But why encourage people to play according to the market's rules by making up their shopping lists for them in order of importance? There's so much out there. Too much, I think. And the year's over already, which makes me sad. Because I have all of these albums sitting around in piles in my head, and I know that in my efforts to get it all straight, I'm missing something important. ❖

got it bad

by jeff chang

History for losers

History is dictated by the winners. George W. Bush now joins that tiny class of white men whose every letter, if not every cigar, will be housed in some climate- and light-controlled cavern for posterity — like a pyramid, solid evidence of their weight and heft.

There are official histories of music: interview transcripts, as-told-to hagiographies, bulleted charts of top-sellers. But the music itself is much slipperier, less easy to nail into a coffin and bury. Records, after all, are records. What I didn't write about in the *Sole Sides Greatest Bumps* liner notes is how liberating that slipperiness can be. Maybe Al Gore should have been a musician too.

Hip-hop journalists, music critics, radio jocks, promoters, booking agents, record-store buyers, and industry execs are all of a piece — continually sorting out the winners from the losers, placing their bets on the winners, dising them, finding new winners. Crate-diggers are on the other side: rubbish-pickers of the pop world, they are the opposition. They speak in beautiful secret languages about beautiful secret losers. They study the footnotes. If everyone else lives in a world that builds giants and

destroys them, the diggers exist down below among the messy, the paranoid, the sick, the abusive, and the weird.

At least that's how I have come to understand funk. In the history of funk according to Quannum, Brian Cross, Jazzbo, and Dave Tompkins, funk was invented by black high school bands, cultivated in rowdy Texas bars, pressed onto 45s and LPs that barely sold, and finally transformed into hip-hop by the soft-spoken, mysteriously murdered super-producer Paul C. I find that narrative — devoid of any Experience Music Project stamp of approval — quite comforting. I mean, everyone ought to agree that there's so much more to funk than UFOs and diapers on arena stages. You know, funk not only moves, it removes, and all that.

George Clinton was a winner. Andre Williams wasn't. The primal force behind weird '50s rhythm-and-blues singles such as "Bacon Fat," he hooked Berry Gordy up with his first national major distribution deal and went downhill from there. Nowadays you can pick up Berry Gordy's autobiography at most major chain stores, but you'd have to scour the zines or peep Kevin Goins's great liners to the new Tuff City CD *Rib Tips and Pig Snoots* for Williams's story.

Gordy awarded Williams an A&R and promotions position with Motown,

which he promptly screwed up, booking the famed Revue to begin its 1960 tour in Buffalo during a winter snowstorm. Williams's songwriting fared no better. After writing a funky number for Mary Wells, he was edged out by a ditty called "My Guy." So he quit. Then he discovered the Dramatics. Here's Goins's liner notes: "God I loved those guys like an uncle loves his nephews," Andre said. "I really tried to get a hit with them. I cut 'Inky Dinky Wang Dang Doo' with them in '66.'"

Of course, as *Rib Tips and Pig Snoots* proves, what was bad for Motown, Mercury, and the Dramatics was great for the funk. These sides explode with humor, ingenuity, and grit. And years before Sly Stone blacked out, Williams's version of "I Heard It Through the Grapevine" drips with malice and vengeance. It makes the case for what could have been. Or perhaps it illustrates the unbridgeable distance that separates winners from losers.

Hardship may follow a solitary vote, melody, or moment. Williams spent the '80s behind a crack pipe. But in the mid '90s his career was resuscitated by the likes of the Jon Spencer Blues Explosion. He is restored in Pen and Pixel glory on the cover of his new album, *The Black Godfather*. Sometimes it's a beautiful thing that diggers never forget. ❖

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Bicostal star: A one-woman repository of popular song, Wesla Whitfield (pictured with accompanist Mike Greensill) is renowned on both coasts as an interpreter of cabaret and jazz. See Sun/31.

Dec. 27 Wednesday

Forever de Young In 1989 the Loma Prieta earthquake rocked the M.H. de Young Memorial Museum, causing severe building damage. It's not until now that the museum has been able to do something about it — so from Dec. 31 until sometime in 2005, the Golden Gate Park institution will be closed while it receives a much needed face-lift. But before the reconstruction begins, the de Young hosts a **Farewell Week** chock-full of activities and exhibitions for the whole family. Although the Trompe L'Oeil exhibit will soon be closed, on Wed/27 and Fri/29 kids can create their own museum-worthy bulletin-board collages mimicking photo-realism. Don't miss the daily exhibits covering each decade of the de Young's history, starting from the museum's opening in 1890. Every day a different display explores a different decade — including a forward-looking exhibit of the future — with art, musical performances, slide shows, and lectures appropriate to each era. *Through Sat/30 (Trompe L'Oeil activity, Wed/27 and Fri/29 only), 10:30 a.m.-noon, M.H. de Young Memorial Museum, 75 Hagiwara Tea Garden, S.F. Free. (415) 750-3658. (Sarah Han)*

Dec. 28 Thursday

'Titanic' who? Impresario Marc Huestis always throws great parties, and his **'New Year's Blow-Out on the SS Poseidon'** looks to be a particularly extravagant experience. If you're a fan of the 1972 disaster epic *The Poseidon Adventure*, step aboard at the Castro and relive that fateful New Year's Eve when a giant wave capsized a certain ocean liner carrying tonight's two special guests,

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Dec. 27-Jan. 3, 2000

Carol Lynley and Stella Stevens — plus Gene Hackman, Ernest Borgnine, Red Buttons, Shelley Winters, Roddy McDowell, Leslie Nielsen, Pamela Sue Martin, and a whole lotta other unfortunate passengers. Meet stars Lynley and Stevens, hear a "special secret guest" croon the film's Oscar-winning theme "The Morning After," watch the "Synchronized Swimming Shelleys" perform, and of course, scream your favorite lines at the screen ("For God's sake, Reverend, what you're doing is suicide!") when appropriate. Partial proceeds benefit Pets Are Wonderful Support. *7 p.m., Castro Theatre, 429 Castro, S.F. \$25. For tickets go to A Different Light Bookstore, 489 Castro, S.F., or call (415) 863-0611. (Cheryl Eddy)*

Dec. 29 Friday

Glam slam If you haven't yet caught a performance by the **Kinsey Sicks**, head to the Herbst tonight or tomorrow for a glimpse of San Francisco's own "dragapella beautyshop quartet." Unlike other drag performers, the Kinseys don't Milli Vanilli it: they write and sing their own a cappella creations. Their shows mix racy comedy, satire, and stellar singing; for

this "kiss the year good-bye" show, expect to hear old favorites ("Don't Be Happy, Worry") and new creations, including "It's Crystal Time in the City" (yep, that's a drug reference) and the helpfully titled "Cruise People Uglier than You." Catch this quartet now before they head east for a round of New York performances. *Through Sat/30, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$18-\$30. (415) 392-4400 or (415) 478-2277. (Eddy)*

Those two Until someone comes along and puts **Zoë Ellis** and **Caitlin Cornwell** in the same band, believers will just have to wait for those rare evenings when they team up and remind us how great it was to hear them over the years with the long-gone Mo'Fessionals. Both women have rich, soulful voices and impeccable taste in R&B, funk, and soul music — and this is not a claim I throw around lightly. I don't know what lineup they'll be playing with this evening; I do know that the gig will be good. I wouldn't miss it, and neither should you. *8 p.m., Circa-dia, 2777 Mariposa, S.F. \$3. (415) 552-2649. (J.H. Tompkins)*



Soul, soul good: Vocalists Caitlin Cornwell (left) and Zoë Ellis never disappoint with their rich voices and impeccable taste in R&B, soul, and funk. See Fri/29.

Dec. 30 Saturday

Lightning strikes Kids know that they shouldn't waste electricity, but do they know why? The performers of Make-a-Circus aim to educate youngsters about the hows and whys of energy conservation, focusing especially on solar energy in their big top-inspired spectacle **'Sky Juice.'** Using the powers of visual communication, Make-a-Circus incorporates typical circus acts such as juggling and acrobatics to demonstrate how energy works. You'll see performers dressed as molecules fly through the air, embodying the kind of activity that produces energy. *Sky Juice* is a part of the Bay Area Discovery Museum's Post-Holiday Seuss Fest and is tied into its "Seuss!" exhibit, which runs through Jan. 21. *Through Sun/31, 1 p.m. (also Sat/30, 3 p.m.; Sun/31, 11 a.m.), Bay Area Discovery Museum, Fort Baker, 557 McReynolds, Sausalito. \$7-\$12. (415) 487-4398. (Han)*

Dec. 31 Sunday

Guitar man Since leaving the Robert Cray Band, Oakland guitarist **Tim Kaihatsu** can occasionally be found snapping off his pithy rhythm-based runs in local haunts, organizing reunions of the notorious Rat Band (onetime house band for Larry Blake's in Berkeley), and leading backing groups for belter Tracy Nelson's Bay Area gigs. For a special New Year's Eve blowout he keeps his R&B lineup pared down to a stark but explosive quartet, with Kelvin Dixon on drums, Nancy



Fabulous: "Dragapella beautyshop quartet" the Kinsey Sicks — from left, Winnie (Irwin Keller), Rachel (Ben Schatz), Trampolina (Chris Dilley), and Trixie (Maurice Kelly) — take the Herbst Theatre by storm with songs about sex, drugs, and other fine things. See Fri/29.

Wright on sax, and underrated blues stylist Charlie Owens on lead vocals. 10 p.m., *Barclay's Restaurant and Pub*, 5940 College, Oakl. Free. (510) 654-1650. (Derk Richardson)

Pain is good Ring, bleep, whizz, thrash, moan, pound, stomp, scream, and bludgeon in the New Year tonight in an unholy union that promises to have all the fans screaming for Mommy afterward: the MelvinsFantômas Big Band do their best to sonically presage the apocalypse at Ipecac Recordings' "Second Annual New Year's Eve Binge and Purge." Mike Patton (yeah, from Faith No More) combines his hyperactive, brainy, psychotic, cinematic death-metal supergroup with the cochlea-crushing force of the almighty Melvins. Hollywood honky-tonk kids the Lucky Stars and solo computer whiz Kid 606 open. 9 p.m., *Slim's*, 333 11th St., S.F. \$30-\$35. (415) 522-0333. (Summer Burkes)

Singin' Berlin The Bay Area's foremost one-woman repository of popular song, **Wesla Whitfield** rings out the old year and sings in the new with a special show of Irving Berlin tunes. A bicoastal star, appreciated in New York as one of the Left Coast's finest straddlers of cabaret and jazz (as evident on her new CD, *Let's Get Lost: The Songs of Jimmy McHugh*), Whitfield is in the middle of a three-month local run divided into thematic programs. Starting Jan. 3, she shifts gears for her "Still Lucky to Be Me" show, a catchall of personal favorites from the great American songbook. Tonight, however, she applies her honeyed timbres and sprightly phrasing to timeless pieces by the composer of "Let's Face the Music and Dance," "All Alone," and "A Pretty Girl Is Like a Melody," with accompaniment by pianist Mike Green-sill and bassist Ken Miller. 10 p.m., *Plush Room*, 940 Sutter, S.F. \$80. (415) 885-2800. (Richardson)

Mon. 1 Monday

Smooth medicine On the first day of the real millennium, after you've brushed the hair of the dog and consumed the requisite collard greens and black-eyed peas, slap some soul into your soul with a New Year's night show by **Ledisi** and her group, Anibade. The supremely funky diva, who has earned enough local and national accolades to fill a trophy case, celebrates the release of Anibade's upcoming second album with a performance at Yoshi's tonight showcasing some of its patented jazz-funk-gospel-R&B-blues badness. Easy on the hangover, and a recommended and heartening way to welcome in the next thousand. 8 and 10 p.m., *Yoshi's*, 510 Embarcadero West, Jack London Square, Oakl. \$12. (510) 238-9200. (Burkes)

Tues. 2 Tuesday

Yves drops Local Francophiles know the place for all things French is San Francisco's Alliance Française. This nonprofit group sponsors all kinds of France-related activities, including language classes, wine tastings, and art shows, and it has a fully stocked library and a multimedia resource center that boasts superfast Internet connections to French sites. The alliance also hosts a weekly **French Film Club**. Each month the club's cinematic selections (sometimes on film, sometimes on video) revolve around a different theme; in January, fork over five bucks every Tuesday to see the world-weary singer-actor Yves Montand in action. Montand was discovered by Edith Piaf, appeared with Marilyn Monroe (in 1960's *Let's Make Love*), and married frequent on-screen

with *Necesito una amiga*. Having since formed a band that gained international steam following his signing with salsa powerhouse RMM Record, Delgado starts off the New Year his Bay Area debut. 8 p.m., *Slim*, 11th St., S.F. \$20. (415) 522-03 (Chuy Varela)

Wed. 3 Wednesday

Into the mystic Though he hasn't resided in the Bay Area in years, Irish singer **Van Morrison** is still an inextricable part of the region's landscape — for a time one of our greatest immigrants, now a memorable part of our history. You can still hear his songs — from his incendiary early classic with Them, "Gloria," to the more recent, triumphant "Back on Top" — on local radio stations, and who hasn't whiled away an afternoon to the sounds of *Moondance* or *Astral Weeks*? Perhaps Morrison knows this too; over the past decade he has blessed us with a series of semiregular memorable performances, of which this is the most recent and hopefully not the last. Appearing with Morrison is his band, featuring Linda Gail Lewis. 8 p.m., *Warfield*, 982 Market, S.F. \$45-\$65. (415) 775-7722. (Mosi Reeves)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

Purge yourself of all 108 of your mortal desires at the traditional ringing of the *joya no kane* (end-of-year bell) during the day on Dec. 31. For the 16th year the Asian Art Museum invites visitors of all ages to take up a wooden mallet and clang a 2,100-pound, 16th-century bronze bell that once resided at a temple in Japan's Tajima province. The bell-ringing ceremony is an ancient New Year's tradition in Japan; Buddhists believe that with every toll of the bell, the 108 evil *bonno*, or passions, from which humans suffer — greed, anger, and hatred, to a name a few familiar ones — are driven out for the upcoming year. Sun/31, 11 a.m., *Gruhn Court*, Asian Art Museum, 75 Hagiwara Tea Garden, Golden Gate Park, S.F. Free with museum admission (\$4-\$7). (415) 379-8879. (Debbie Berne)



Ship of fools: Usher in the New Year with *Poseidon Adventure* cast members Stella Stevens (second row, left) and Carol Lynley (second row, right) at the Castro Theatre's screening of the 1972 disaster epic. See Thurs/28.

Hot spot



Ringin' endorsement: Striking the *joya no kane*, a 16th-century Japanese bell at the Asian Art Museum, will drive out your evil impulses for one more year.

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new year's guide

Please call to confirm information and ticket availability. All events are held Sun/31 unless otherwise noted.

clubs

'Ballistic New Year's Eve' DJs Mick Walsh, Seamie, Johnny, Scuba Steve, and others spin at this dance party. 9:30 p.m.-4 a.m., Rawhide, 280 Seventh St., S.F. \$20. (415) 621-1197.

'Birth of a New Year' DJs Paul Van Dyk and Adam Freeland headline this special edition of Spundae, which also features the talents of local DJs Kaos, Method One, Foxsee, and others, plus a midnight balloon drop, confetti cannons, and champagne toasting. 8 p.m.-8 a.m., Ten 15 Folsom, 1015 Folsom, S.F. \$40. (415) 974-9389 and www.spundae.com.

Chaos New Year's Celebration DJs Re-Pete, Bryan Smith, and Jon Anthoni spin in the main room, while DJs Seven, Zakaos, Spiro, and Mark keep it going upstairs and in the front room. This party also features a smoking lounge, appetizers and champagne, and a balloon drop. 8 p.m.-2 a.m., Glis Kat, 520 Fourth St., S.F. \$55-65. (415) 273-4638.

The Hogmanay/New Year's Eve Party At the stroke of midnight, Marin Symphony tympnist Tyler Mack performs Strauss's *Thus Spake Zarathustra*, a.k.a. the theme from 2001: A Space Odyssey. A dance party follows. 9 p.m., Edinburgh Castle Pub, 950 Geary, S.F. \$10. (415) 885-4074.

New Year's Eve at Bimbo's Casino Royale, the Jimmy Bond Orchestra, DJ California Kid, and "the Girl in the Fishbowl" make the evening memorable. 9 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$50. (415) 474-0365.

New Year's Eve Bash The Boom Boom Room welcomes 2001 with balloons, champagne, and the boogie-worthy sounds of Scar Myers and the Funk-Freak Allstars, featuring vocalist Denise Mininfield. 9 p.m., Boom Boom Room, 1601 Fillmore, S.F. \$25. (415) 673-8000.

New Year's Eve Marathon Forty hours of non-stop dance music help this party live up to its name. Resident DJs include Jason Lee Hayes, Larry Reed, Jorge Martinez, Ruben Mancias, David Hames, Blackstone, and Charlotte the Baroness; also on tap are guest DJs, a midnight champagne toast, and a performance by Ethylina Cann. Sun/31, 6 a.m.-Mon/1, 9 p.m., Eudip, 401 Sixth St., S.F. \$20-\$30. (415) 357-0827.

New Year's Eve Reggae in the Mix Dance Party Club Dread presents Polo, Mo'Xquuz, Doogie (Vibes Supreme), and Jah Love Universal at this party. 9 p.m., Justice League, 628 Divisadero, S.F. \$20. (415) 284-6331.

New Year's Eve Special Enjoy the Soul Sauce Latin Jazz Band, free party favors, and champagne at midnight. 9:30 p.m.-1:30 a.m., Jazz at Pearl's, 256 Columbus, S.F. \$40. (415) 291-8255.

'New Year's Eve 2001 Bash' The Velvet Lounge hosts live music, DJs, a buffet by Pasta Pomodoro, and more. 9 p.m., 443 Broadway, S.F. \$85. (415) 788-0228.

'Ovation' DJs Norman Stradley, BB Hayes, Jerry Ross, and Kevin Armstrong (plus costumed go-go dancers) lead this party into 2001. 9 p.m.-6 a.m., Big Heart City, 836 Mission, S.F. \$30. (415) 646-0803.

'Resolution' Ruby Skye hosts this party, with DJ BB Hayes, performance groups Earth Circus and Xeno, and others. 7 p.m.-5 a.m., 420 Mason, S.F. \$100. (415) 693-0777.



Auld laugh syne: Long-form improv group True Fiction Magazine performs a New Year's Eve show at the Palace of the Legion of Honor.

Second Annual New Year's Eve Binge and Purge See 8 Days a Week, page 68. 9 p.m., Slim's, 333 11 St., S.F. \$30-\$35. (415) 255-0333.

Second Sunday's New Year's Eve Bubble Party Head to Backflip for three dance floors featuring a variety of artists, including Dave Wakeling's English Beat and General Public, David Harness, M3, J-Boogie, and Psychofunkodiscodetic. 7 p.m. (VIP dinner); 9 p.m. (general admission), 601 Eddy, S.F. \$75-\$175. (510) 595-1137.

'Stompy Dig-In!!! San Francisco' Spend the first day of 2001 dancing to deep house with DJs Preston, Tasho, Jonene, Solar, Galen, J-Bird, and Merran. Mon/1, noon-midnight, Kelly's Mission Rock, 817 China Basin, S.F. \$25. (510) 654-6690.

26 Mix New Year's Eve Party "Funky music and cool people" highlight this dance party — plus free coffee at 2 a.m. DJs DF Tram, Jonas, M3, and Grey-V perform. 9 p.m., 26 Mix, 3024 Mission, S.F. \$25. (415) 826-7378.

'2001: A New Wave Odyssey' New Wave City breaks in a brand new venue, Pound-SF, with an evening of new wave tunes, big-screen videos, champagne, and more. 9 p.m.-3 a.m., Pound-SF, Pier 96, end of Cargo St. (off Third St. between Cesar Chavez and Evans), S.F. \$20-\$30. (415) 675-LOVE.

parties and celebrations

Dan Asher Real Swing Millennium Band Swing into 2001 at this party, which also features five course (5-7:45 p.m. seating, \$75) or six course (9-10 p.m. seating, \$125) dinners. 9 p.m., Moose's, 1652 Stockton, S.F. (415) 989-7800.

'Balkan New Year's Eve Party' Head to Ashkenaz for this global celebration. 8 p.m., 1317 San Pablo, S.F. \$10. (415) 525-5054.

'Begin the True Millennium' Get out your tux for the formal celebrations at the Ritz-Carlton. The hotel offers a five-course champagne dinner followed by dancing in the dining room (7 p.m.-1 a.m., \$450); a cocktail reception, five-course champagne dinner, and dancing in the ballroom (starts at 7 p.m., \$450); and a New Year's Day Jazz Brunch (Mon/1, 9 a.m.-3 p.m., \$35-\$75). The Ritz-Carlton San Francisco, 600 Stockton, S.F. (415) 773-6198.

'Exotic Erotic Ball' Dita the Fetish Queen and Catherine D'Lish put in special appearances at this party (which promises, "We'll pop your cork!"). 8 p.m.-5 a.m., Boys Toys, 412 Broadway, S.F. \$75-\$150. (415) 391-2800.

Golden Gate Sport and Social Club New Year's Eve Party The public is invited to check out Double Funk Crunch and DJ Hugo Gomez, munch hors d'oeuvres, and enjoy an open bar. 9 p.m.-2 a.m., 7th Note Showclub, 915 Columbus, S.F. \$110. (415) 921-1233.

Lesbian New Year's Eve Dinner and Dance Lesbian group BACW's A Fund of Our Own benefits from this party, which features DJ Page Hodel spinning swing, hip-hop, Motown, salsa, house, and more. 8 p.m.-2 a.m., Grand Hyatt San Francisco, 345 Stockton, S.F. \$125-\$150. (510) 601-8932.

Midlife Gay Men's New Year's Eve Party Bring your own champagne ("refrigerated 'bottle check' available") to this party. 9 p.m.-12:30 a.m., Ellard Hall, 100 Diamond, S.F. \$10. Reservations preferred. (415) 430-2162, ext. 1385.

'New Year's Blow-Out on the SS Poseidon' See 8 Days a Week, page 68.

Thurs/28, 7 p.m., Castro Theatre, 429 Castro, S.F. \$25. Tickets at A Different Light Bookstore (489 Castro, S.F.) or call (415) 863-0611.

New Year's Eve Samba Party The Hot Pink Feathers perform, and Ristorante Ideale provides a choice of three different five-course Italian meals. Post-dinner partiers can show up after 11 p.m. for dancing and champagne. 5:30 p.m., 1309 Grant, S.F. \$45-\$60 (\$10 after 11 p.m.). (415) 391-4129.

New Year's Eve 2000 Welcome 2001 with four stages of live entertainment, including Latin music and tunes from the '70s and '80s, a

Continued on page 67

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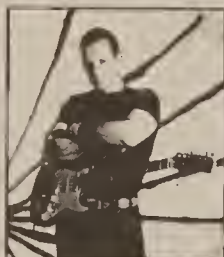
December 29
Tommy Castro
8:30 & 10:30 show



December 28
Rod Piazza
8:30 & 10:30 show



December 30
Lavay Smith
8:30 & 10:30 show



December 31
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Dress to Kill



at the Lexington Club's
New Years Eve Extravaganza

Sunday Dec. 31 • 9pm-2am • no cover

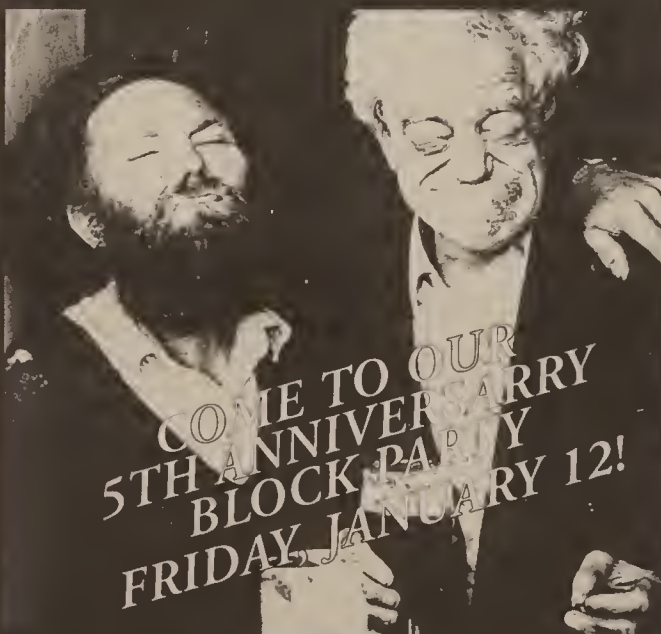
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Parties

From page 65

comedy club, and more. Call the hotel for information on overnight packages (\$479-\$599). 8 p.m., Hyatt Regency San Francisco, 5 Embarcadero, S.F. \$99. Tickets: (408) 998-TIXS. Hotel info: (415) 675-6230.

Pacific Marine Yacht's New Years Eve Cruise Pride and Joy provides the tunes at this black-tie-optional floating party, which also features a four-course meal and an open bar. 9 p.m.-1 a.m., Pier 39, Fisherman's Wharf, S.F. \$275. (415) 788-9100.

'Salsa NYE 2000' Isaac Delgado headlines this tropical-themed party. See 8 Days a Week, page 68. 8 p.m., Hyatt Regency San Francisco Airport, 1333 Old Bayshore Hwy., Burlingame. Call for price. (650) 347-1234.

'Sea of Dreams: Fire of Desire' Burning Man types, take note: Anon Salon hosts an into-the-year-2001 party and performance featuring the Venusians, Lost at Last, and other DJs and musicians, dancers, circus acts, fire dancers, lasers, a "midnight massive condom pop," and much more. Costumes encouraged. 8:30 p.m.-4 a.m., Pier 35, Bay at Embarcadero, S.F. \$50. (510) 594-1400.

'SFNYE Superior Bash 2001: A San Francisco Odyssey' This giant party features multiple stages of music (including headliners Macy Gray and Basement Jaxx), seven "theme rooms," a laser show, balloon drops, and more. 9 p.m., Bill Graham Civic Auditorium, 99 Grove, S.F. \$70. (415) 478-2277.

16th Annual Japanese New Year's Bell Ringing See 8 Days a Week, page 68. 11 a.m., Guden Court, Asian Art Museum, Golden Gate Park, S.F. Free with museum admission (\$4-\$7). (415) 379-8801.

Bay Area

'First Night Martinez' This alcohol-free event offers family fun in the form of a variety show, a parade, kid's activities, a wide variety of live music, a "teen stage" with local bands, and more. 4 p.m.-midnight, downtown Martinez. \$7-\$10. (925) 372-8295.

'New Year's Eve Funk Fest at the Parkway' Party like it's 1984 with Purple Rain (and, at midnight, Dick Clark) on the big screen; break-dancing, funky costume, and '80s trivia contests; a champagne toast; and more. 8 p.m., Parkway Theater, 1834 Park, Oakl. \$30. (510) 814-2400.

USS Hornet Swing Dance Get the authentic big band experience with a dance party aboard a historic World War II aircraft carrier. The Legends of Swing Orchestra performs a tribute to Jimmy Dorsey, and swing group Dance Flight shows off their moves. 7 p.m.-1 a.m., Pier 3, Alameda Point, Alameda. \$75 (general admission); \$125 (includes dinner). For information call (510) 521-8448, ext. 225; for tickets call (510) 762-2277.

concerts

'Blessing of the City' John Renke performs on the organ (11 p.m.), and the Volunteer Choir performs at the midnight mass and blessing of San Francisco. Midnight, National Shrine of St. Francis of Assisi, 610 Vallejo, S.F. Free. (415) 983-0405.

Cannonball Bruno's hosts a performance by the jazz group, led by trombone player Adam Theis, plus a four-star dinner by Chef James Ornsby. 10 p.m., 2389 Mission, S.F. \$35 show, \$75 with dinner. (415) 648-7701.

'Celebrating the End of the Millennium' St. Anne's Parish Choir performs holiday choral and organ music to celebrate the new year. 4 p.m., St. Anne of the Sunset, 850 Judah, S.F. Free. (415) 665-1600.

Galactic The rock-funk band performs a NYE concert that features a midnight countdown, Mardi Gras treats, balloons, and more. Ozomatli opens. 7 p.m., Warfield Theatre, 982 Market, S.F. \$50-\$75. (415) 421-TIXS.

Kinetics, Mover, Call and Response Head to Cafe du Nord for a rockin' New Year's Eve party. 10 p.m., 2170 Market, S.F. \$45. (415) 861-5016.

'New Year's Eve Frog Out' Les Claypool's Fearless Flying Frog Brigade performs at this amphibian-friendly New Year's concert and party. 8 p.m., Fillmore, 1805 Geary, S.F. \$45. (415) 421-TIXS.

Reverend Horton Heat The rockabilly Rev, plus the New Morty Show and other special guests help ring in the new year. 8 p.m., Maritime Hall, 450 Harrison, S.F. \$50. (415) 974-0634.

Mal Sharpe and Bee Bee Price The headliners get support from Ned Boynton, Bing Nathan, and Carmen Cancino at this New Year's Eve concert, and host restaurant Enrico's offers up

four- and five-course meals. 6 p.m. (\$45, four courses) and 9 p.m. (\$75, five courses and champagne), Enrico's, 504 Broadway, S.F. (415) 982-6223.

'San Francisco Symphony New Year's Eve Gala' Enjoy the Symphony's Viennese stylings, classic waltzes, and Broadway hits, then dance the night away on the Davies Symphony Hall stage. 9 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$85-\$140. (415) 864-6000.

Sister Double Happiness Gary Floyd (Black Kali Ma) leads his metal-blues band into the next year. Slojack opens. 10 p.m., Bottom of the Hill, 1233 17th St., S.F. \$20. (415) 621-4455.

Bay Area

Phil Lesh and Friends Have a grateful New Year at this concert. Warren Haynes and Matt Abts of Gov't Mule also perform. 7 p.m., Harry J. Kaiser Auditorium, 10 10th St., Oakl. \$40. (415) 421-TIXS.

Maze featuring Frankie Beverly Groove into next year with these soulful, funky legends. 11 p.m., Paramount Theatre, 2025 Broadway, Oakl. \$55-\$85. (510) 444-TIXS.

The Other Ones The Other Ones perform with George Clinton and the Parliament Funkadelic, plus the Steve Kimock Band. 7 p.m., Oakland Arena, 7000 Coliseum, Oakl. \$66. (510) 762-2277.

comedy and performance

Barbara Cook The Tony-, Grammy-, and Drama Desk-winning chanteuse performs cabaret and Broadway favorites in this show, which also features "a festive New Year's Eve celebration." Fri/29-Sat/30, 8 p.m.; Sun/31, 10 p.m., Geary Theater, 415 Geary, S.F. \$14-\$65. (415) 749-2228.

'Comedy Countdown 2001' Sue Murphy, Scott Capurro, and Matt Weinhold rock the stand-up mic at this event, which also features a balloon drop and champagne at midnight. 9:30 p.m., Palace of Fine Arts, 3301 Lyon, S.F. \$50. (415) 421-TIXS.

'Fisherman's Famous San Francisco Burlesque' The Cantankerous Lollies, Going-Going-Gone Girls, Fisherman's Xylophonic Brass Orchestra, fire dancers, contortionists, and other usual suspects help ring in 2001. 9 p.m., Make-Out Room, 3225 22nd St., S.F. \$20-\$25. (415) 647-2888.

New Year's Eve Gala The glam stars of the "Girls Just Wanna Have Fun" drag cabaret present a special New Year's Eve show hosted by Kristy Cruise. 10 p.m., Aunt Charlie's Lounge, 133 Turk, S.F. Free. (415) 441-2922.

Greg Proops The headliner is joined by Rick Overton, Greg Behrendt, and Jim Short at this comedy show. 7:30 and 10 p.m., Cobb's, Cannery, 2801 Leavenworth, S.F. \$30. (415) 928-4320.

Bobby Slayton The headliner gets support from Nick Griffin and Tony Djamco at this New Year's comedy show. 8 and 10 p.m., Punch Line, 444 Battery, S.F. \$35-\$60. (415) 397-7573.

Teatro ZinZanni New Years Eve Celebration The ongoing, tented show of "love, chaos, and dinner" gets spruced up for New Year's Eve with complimentary cocktails, boas, masks, dancing, gourmet dining, and close encounters with circus acts and European cabaret-style performers. 7 p.m., Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery, S.F. \$175. (415) 438-2668.


True Fiction Magazine New Year's Eve Performance Laugh your way into 2001 with this long-form improv troupe's special performance. 8-10 p.m., Florence Gould Theatre, Palace of the Legion of Honor, Lincoln Park, 34th Ave. at Clement, S.F. \$20. (415) 824-1559.

Bay Area

'Big Fat Year-End Kiss-Off Comedy Show' Will Durst hosts this comedic look back at 2000, with improv, skits, and stand-up featuring Debi Durst, Johnny Steele, Michael Bossier, Ken Sonkin, Steve Kravitz, and Merle Kessler. 8 p.m., Fri/29, Amador Theater, 1155 Santa Rita, Pleasanton. \$15. (925) 931-3455. 8 p.m., Dean Lesher Regional Center for the Arts, 1601 Civic, Walnut Creek. \$15. (925) 943-SHOW. Sun/31, 7 p.m. and 10 p.m., Cowell Theatre, Fort Mason Center, Marina at Laguna, S.F. \$20-\$35. (415) 441-3400.

'10th Annual New Year's Eve Black Comedy Explosion' Comedian and sitcom star D.L. Hughley, who appeared in Spike Lee's *The Original Kings of Comedy*, headlines this concert. 7:30 p.m., Paramount Theatre, 2025 Broadway, Oakl. \$47.50-\$55.50. (510) 444-TIXS. ♦

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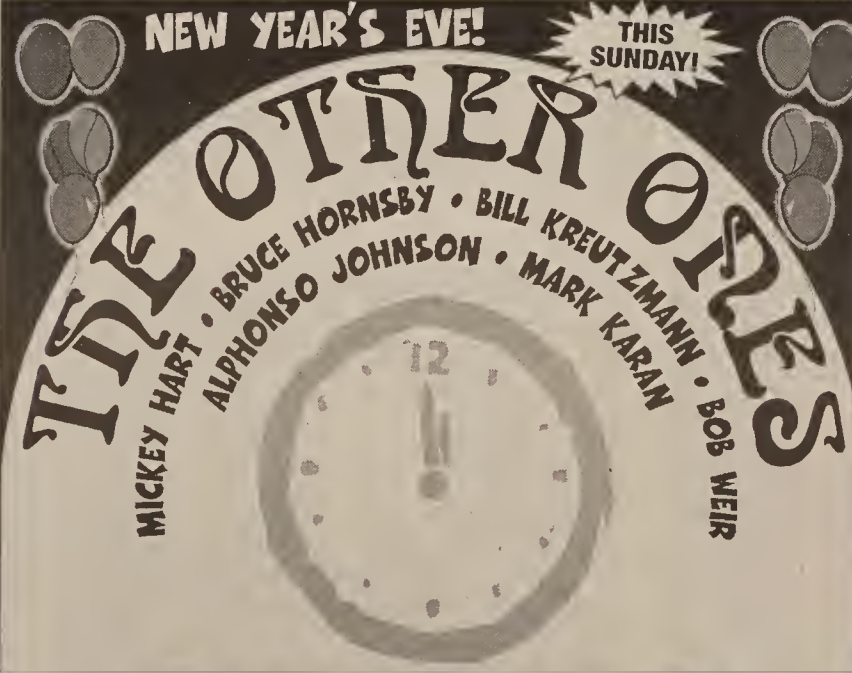
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George Clinton & Parliament/funkadelic

The Steve Kimock Band

SUNDAY, DECEMBER 31

OAKLAND ARENA • 7PM

THIS SUNDAY! COMEDY COUNTDOWN 2001

SUE MURPHY

DAVE ATTELL

SCOTT CAPURRO

BOB RUBIN

MATT WEINHOLD

HOSTED BY:
JOE KLOCEK

Party Favors!

Balloon Drop!

DJ Dancing!

Champagne Toast!

WITH MUSIC BY:
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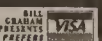
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All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Six ticket limit per person.



music

Music listings are compiled by Mosi Reeves. Music interns is Sabrina Crawford. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 27

Rock/blues/hip-hop

Alien Cowboys, Grasshoppers Hotel Utah. 8:30pm.
Blue Reptiles Blue Lamp. 9:30pm.
Compromicro-Dexall, Saint of Killers Kimo's 9:30pm.
Einstone Last Day Saloon. 9pm, \$3.
Steve Freund Band Boom Boom Room. 9:15pm, \$4.
Ron Hacker Saloon. 9:30pm.
Charlie Hunter Yoshi's. 8 mid 10pm, \$18. Through Sun/31.
Steve Kimock Band Great American Music Hall. 9pm, \$22.50. Through Thurs/28.
Mackhand, Say What!, Andy Peters Show Paradise Lounge. 8:30pm.
Open mic Ireland's 32. 9pm.
Paladins, Jinx Jones and the King Tones Elbo Room. 10pm, \$9.
Pure Ecstasy Top of the Mark. 8:30pm, \$6.
Shimmerkids, Cubby Creatures Cafe du Nord. 9:30pm, \$5.

Bay Area

Shelly Doty X-tet Fourth Street Tavern. 9:30pm.
Ledisi Sweetwater. 9pm.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 7pm.
Don Asher and Eddie Duran Moose's. 8pm.
Ned Boynton Combo Enrico's. 7pm.
Bob Dalpe and the Compass Rose Trio West-in St. Francis Hotel, 335 Powell; 397-7000. 5pm. Also Thurs/28, Mon/1-Tues/2.
John Davis Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Kevin Gibbs One Market Restaurant. 7pm.
Noel Jewkes Bruno's. 8 and 10pm.
Vince Lateano Trio Jazz at Pearl's. 9pm. With Al Plank.
Mike Lipskin and D'Lilah Montroe House of Shields. 5:30pm.
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm. Also Thurs/28, Sun/31-Tues/2.
Open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Al Pacheco Jazz Band Skip's Tavern. 8pm.
Zeena Quinn Hyatt Regency, Atrium Bar, 5 Embarcadero Center; 788-1234. 5pm.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/28-Tues/2.
Wesla Whitfield Plush Room. 8pm. \$20. Also Thurs/28.

Bay Area

Ophir Paradise Quartet Paragon Restaurant, 1448 Burlingame, Burlingame; (650) 344-5692. 7:30pm.
Len Patterson Trio Blake's. 9:30pm, \$3.
Pinchdogs Cato's Ale House. 6pm.
Post Junk Trio Jupiter. 8pm.
Rhythm Section 19 Broadway. 9:30pm.
Bob Schoen Jazz Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm.
Boca Do Rio Butterfly. 10pm.
Cubanacan Pier 23. 9:30pm.

Dance clubs

Audible Colors Top. 7pm. 2-step music with Tasho and guests.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Break An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank the Guy with Records spinning funky breaks and house.

rock, jazz, folk/world, dance clubs & classical

music calendar

Club Blaze 1028 Geary; (925) 946-6216. 9pm. With DJ Rob Reyes, DJ T-Ski, and DJ Rum.
Cream Butter, 354 11th St; 863-5964. 8pm-2am.
Discover Ruby Skye. 9pm-3am, \$10. House music with resident Ben Doren.
Dish Blind Tiger, 787 Broadway; 820-1621. 9pm. With residents Juss Derek, Luke, and weekly guests.
Elephunk Justice League 9pm-2am, \$7. Hip-hop music with Hueman Flavor, Josh Jones, Zion I, and DJ Zeph.
El Rio 7:30pm. Classic Latin music with DJ Javier.
Expansions Movida Lounge, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with DJ Vinnie.
Focus Nickie's BBQ. 9pm. DJ Masao and Bump Tribe spin deep house.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Groove Jet Holy Cow. 9pm. With local DJs.
House of Stone Endup. 10pm-4am, \$5-7. With resident DJs Blackstone and Sam.
Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Nessun Dorma HiFi. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony, spinning house.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJs Michael Liu and Joseph Lee spin techno and trance.
Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Séance Backflip. 9pm-2am, \$5. With Franky Boissy.
Sophistifunk Storyville. 10pm-2am. With Rueben, Khaled, and guests.
Sound Invasion Boomerang. 8pm, \$5. Hip-hop, R&B, and reggae with the Almighty DJs.
Therapy Bohemia, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Efreem spin deep house.
Wasabi Glas Kat. 10pm-2am. House and urban grooves with rotating residents.

Bay Area

Club Venue Bluesville. 10pm-2am. With DJ Lash.
Club Fusetti 10pm. Salsa and merengue with Pete Solis.
Soulvation Ruby Room, 132 14th St, Oakl; (510) 444-7224. 10pm-2am.

Classical

Stephan Repasky St. Patrick's Church, 756 Mission; 777-3211. 12:30pm. The organist performs Christmas music by Bach, Brahms, Daquin, Durullé, and Finzi.

thursday 28

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Charlie Hunter Yoshi's. 8 and 10pm, \$18. Through Sun/31.
Juce Garcia Saloon. 9:30pm.
Albert 'King' Giles Skip's Tavern. 7pm.
Steve Kimock Band Great American Music Hall. 9pm, \$22.50.
Lavish Green, Barbie Killed Ken, X Roads, Canyon Creep, Minus, Zero Theory Paradise Lounge. 8:30pm.
Ledisi Cafe du Nord. 10pm, \$6. With DJ IJ.
John Newby Hotel Utah. 8:30pm.
Oswald Paradise Lounge. 6pm.
Pop Rocks Tongue and Groove. 10pm, \$6.
Roller Coasters Blue Lamp. 9:30pm.
Joe Satriani Fillmore. 8pm, \$35.
Sol Americano, Sunchild, Shinola Red Devil Lounge. 8pm.
Zeek Sheck, Folcaino, Fabulous Bitches Kimo's. 9:30pm.

Bay Area

Dean Del Ray, Wake, Forever Goldrush Sweetwater. 9pm.
Freddie Jackson Kimball's East. 8 and 10pm, \$28-65. Through Sun/31.
Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.

Jackie Payne Bluesville. 9pm.
Randy Starry Plough. 9:15pm, \$4.
Taos Hum Fourth Street Tavern. 9:30pm.

Jazz/new music

Richie Begin Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Blue Room Boys Top of the Mark. 8:30pm, \$8.
Scott Foster Trio San Francisco Brewing Company, 155 Columbus; 434-3344. 9pm.
Dick Fregulia-Vince Gomez Trio Cobalt Tavern. 7pm.
John Ingle Quartet Glas Kat. 6pm.
Shan Kenner Trio Enrico's. 7pm.
Billy Lipskin and Waldo Carter Moose's. 8pm.
Dave MacNab Trio Butterfly. 10pm.
Kim Nalley Bruno's. 9pm.
Larry D'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Through Sun/31.
Billy Philadelphia One Market Restaurant. 7pm. Through Sat/30.
Fred Ross Project Starlight Room. 8pm.
Rob Sudduth Jazz at Pearl's. 9pm.
Wax Trio Cafe Claire. 7pm.

Bay Area

Rich Kalman and Choral Jazz Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Joshi Marshall Project Jupiter. 8pm.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Azabache Elbo Room. 10pm, \$6.
Bluegrass jam session Atlas Cafe. 8pm.
Boca do Rio Eastside West. 8pm.
International gypsy jazz open mic Bistro E Europe, 4901 Mission; 469-5637. 7pm.
Tipsy House Plough and Stars. 7pm.

Bay Area

Keni 'El Lebrjano' Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

Dance clubs

Arabian Nights El Rio. 9pm. With Ultra Gypsy.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
DiscoKitty Polly Esther's. 9pm. '70s and '80s with DJ Chill.
Eden AsiaSE 10pm. House, disco, and hip-hop with rotating residents.
Electrofreq 354 11th St; 863-5964. 7pm.
Elementary Movida Lounge, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy J spinning jazz, funk, and Latin.
Faith City Nights 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmaz.
Free Liquid, 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.
Fudge Sacrifice 10pm-2am, \$3. JB spins hip-hop.
Full Circle Club 238, 238 Columbus; 339-7899. 10pm-5am. With residents Norm Stradley and Ben Doren.
Gravity Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.
Groove Manhattan Lounge, 699 Market; 399-8305. 10:30pm-2am. House music with resident Gourachandra and guests.
Instrumental Sound Factory 10pm, \$5-10. With Mr. E. and DJ Qwest.
Kit Kat Endup. 10pm-4am, \$10.
1984 Cat Club. 9pm. '80s music.
Noble Spirits 26 Mix. 9pm-2am. Funk music with Toph One, Consuelo, Kevin, and Armenian Joe.
Oscillations An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. House music with Hector Morales.
Popscene 330 Ritch. 10pm-3am, \$5. Britpop, indie, mod, new wave, electronic, and '60s soul with Aaron and Jeremy.
Reform Skool Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.
Rush Bas, 383 Bny; 441-3885. 9pm-2am, \$10. Jungle music with John B, Presha, and Stompa.
Soulness Hush Hush Lounge, 496 14th St; 241-9944. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.

Continued on page 73

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Torge Martinez

Rubin Mancias

David Harness

Charlott

Blackstone

Resident DJs

The End Up

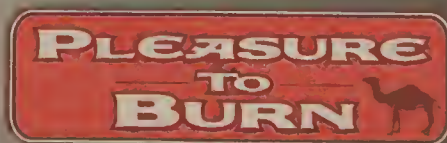
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Julie's Supper Club 1123 Folsom; (415) 861-0707.
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Kate O'Briens 579 Howard; (415) 882-7240.
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PHOTO BY CHRIS MODERNE



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Tip Top Inn 3001 Mission; (415) 824-6486.
The Top 424 Haight; (415) 864-7386.
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Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Toronado 547 Haight; (415) 863-2276.
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Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Vivande Ristorante 670 Golden Gate; (415) 673-9245.
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Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
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Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
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Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Lindee's Bar and Grill 2765 Clayton, Concord; (925) 676-7272.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
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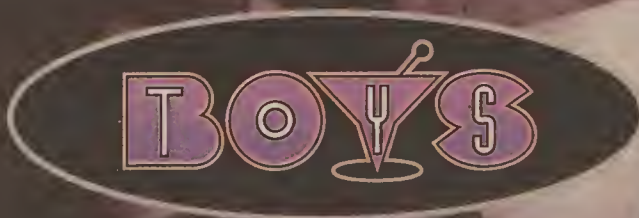
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Thursday 28

From page 69

Str8 Up & Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez.
Sure Shot Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatdown Blake's. 9:30pm, \$5. With DJs Delon, Add One and Yamu spinning dance music.
Dedicated Followers of Fashion Ruby Room, 132 14th St, Oakl; (510) 444-7224. 10pm-2am. Pop music.
Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.
Reggae Lounge On Broadway, 334 Broadway, Jack London Square, Oakl; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xqu-uz, and Ashanti Hi Fi.
So Many Styles Eli's Mile High Club. 8pm. Funk, soul, and R&B with Styles, and Kendread.

friday 29

Rock/blues/hip-hop

Rico Bell and the Snakehandlers, Dean Del Ray, Forever Goldrush Hotel Utah. 9pm.
Berlin, Electric Peach Slim's. 9pm, \$17.
Blues Power Saloon. 4pm.
Clutch, DJ F Pier 23. 7pm.
Charlie Hunter Yoshi's. 8 and 10pm, \$22. Through Sun/31.
Kings of Nothing, Monkey Button Brainwash. 8pm.
Lane and the Badass Chicken Bone Band, Big Blue Hearts, Viv Tongue and Graave. 9pm, \$5.
Johnny Nitro Saloon. 9:30pm. Also Sun/31.
Pinback, Mates of State, Jim Yoshii Pile Up Bottom of the Hill. 10pm, \$8-10.
Carl 'Good Rockin' Robinson Boom Boom Room. 9:15pm, \$7.
Joe Satriani Fillmore. 9pm, \$35.
Sir Millard Mulch, Captured! By Robots Covered Wagon Saloon. 6pm, \$3.
Johnny Serrano Skip's Tavern. 9:30pm.
Storm, Sourplus Paradise Lounge. 8:30pm.
Tailfins Blue Lamp. 9:30pm.
Thundermonkey Paradise Lounge. 6pm.
Zoe and Caitlin Circadia. 8pm, \$3. See 8 Days a Week, page 62.

Bay Area

Bachelors Baltic. 9:15pm.
Curbside Journal, Debris, Sir Miller Mulch Port Lite. 9pm, \$3.
Dukes of Hazard, Brad Brooks Fourth Street Tavern. 9:30pm.
Freddie Jackson Kimball's East. 8 and 10pm, \$28-65. Through Sun/31.
Patti LaBelle Paramount Theatre. 8pm, \$40-65.
John Leslie Blues Band, Rusty Zinn Sweetwater. 9pm.
Little Johnny and the Giants Eli's Mile High Club. 8pm.
Lucky Stars Ivy Room. 10pm, \$5.
Shana Morrison 19 Broadway. 9:30pm.
Saturn V feat. Orbit, Muskrats Starry Plough. 9:45pm, \$6.
Tangl, Funknamicon Blake's. 9:30pm, \$5.
Beverly Watson and the Dynamic Four, Sonata Pi Bluesville. 5:30pm, \$7.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/30.
Cannonball Bruno's. 9 and 11pm.
Christopher Lowell Clarke Eastside West. 9pm.
Dick Conte Trio Caball Tavern. 7pm.
Bob Dalpe and the Compass Rose Quartet Westin St. Francis Hotel, 335 Powell, 397-7000. 5:30pm.
Fazz Cafe Claude. 7:30pm.
Chris Huson Moose's. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Through Sun/31.
Ophir Paradise and Peter Horvath Cafe Niebaum-Cappola. 7pm.
Glen Pearson Quartet Jazz at Pearl's. 9:30pm. Through Sat/30.

Continued on page 77

PIER 23 CAFE

Wednesday December 27
SALSA DANCE CLASS
W/ RON 8:30PM
CUBANACAN 9:30-12:30PM

Thursday December 28
ED KELLY
W/ ROBERT STEWART
ART LEWIS 10-2AM

Friday December 29
DJ F & CLUTCH 10-2AM

Saturday December 30
NATIVE ELEMENTS
REGGAE 10-2AM

Sunday December 31
CLOSE @ 5PM

Monday January 1
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Boca Do Rio 10pm

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DJ SoMuchSoul 6-9:30
Dave McNab Trio 10pm

Friday 12/29
DJ Andre 6-10
TBD 11pm

Saturday 12/30
DJ Label 6-10
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Purple packin'

I don't care if he's only five-foot-two and wears tights, tunics, and Spanish heels. It doesn't bother me one bit that he's a Jesus freak who occasionally sings in falsetto. To me, Prince is the loveliest, fiercest man alive. So feel my horror when two ugly-ass drunk hos accosted me after his San Jose show and screeched, "Would you wanna fuck him? He's so short!" As if. Apart from the utter absurdity of the public's need to personalize a pop star's sexuality, don't women understand that manliness happens in the horizontal?

I mean, I've certainly had my share of the little ones. In fact, I've discovered that short men are usually packin', if you know what I mean. And when you're beneath the sheets (or leaning over a sink in a Caltrain bathroom), there's only one size that matters. So what if I'm over six-foot-two in platforms? I've always found the smaller breeds a bit more glamorous, just a little more in tune with what a woman really wants — possibly because their heads normally just reach that area we females call home. Face it: short men got it goin' on.

But it's not about fucking Prince or not fucking Prince. It goes a bit deeper (ahem) than that for me, because 17 years ago he changed the course of my life. I don't think I really understood music before he came along, cooing and wailing into my Walkman headphones late at night, making me dream about a much better place than the hallways of Aptos Middle School, where receiving a wedgie, a nipple tweak, or a head smack was part of my daily routine. Prince reminded me that heaven existed, even for freaks like me.

He was also my first live music experience. In 1984 I was 12 years old, feeling funky fresh in my strands of fake pearls, Goodwill trench coat, purple leggings, and nipped purple *Flashdance* sweatshirt. My Jew-fro was tamed into a moderately frizzy asymmetrical do, and I wore just one big and proud hoop earring on my night lobe. But as soon as I stepped into the Cow Palace for the *Purple Rain* tour, I realized that my fashion — and tit size, for that matter — had a long way to go. Older girls in purple underwear and black lace roamed the concert hall, free to strut their stuff without fear of getting their asses pinched — and that's because women, hands down, love Prince. He speaks to us, loves us, and confuses us with imagery of a woman named Nikki masturbating with a magazine — something I've never quite figured out (is she giving herself a rubdown with the magazine, or is she playing with herself while getting off on photos?).

But back to reality. The Prince show left me hungry for live music, authentically sweaty vibes, dirtbag fashion, and people with attitude. I know that I bitch incessantly about the yuppies and how their corporate-logo sweatshirts and tired live-works make me want to buy a sawed-off shotgun, but I swear this town is driving me mad. I yearn to hear funky music in nightclubs where people actually dance, where they communicate with the DJ and truly listen to the music. It's a rare thing these days.

But when I stepped into Poly's Playhouse, I felt the underground surge up and bite me in my jaded, tired club-hag ass. Strange-looking creatures roamed the Hush Hush Lounge, grinning like stoned Cheshire cats, nodding their heads, moving their funkified ends to Polywog's abstracted beats and sinewy bass lines and other such delicious rumblings from the speakers. Eventually — when liquor was pulsing through everyone's bloodstream — a group of divas got on the mic: Linzee, Tyler Stone, and Julie B, who belted out snippets of songs and unseen dreams while the crowd listened, I repeat, *listened* to what they had to say. The experience felt passionate, musical, and crowd inclusive. This is the sort of thing I want to walk into when I'm feeling down on the scene.

Later that night I hopped in a pickup truck with a stranger and headed to Come-Unity, at Space 550, where the underground popped up and surprised me again. The gay crowd, the straight crowd, the freak crowd, and the raver crowd all congregated on the dance floor, where Simon was spinning moody, sexed-up house. I got my booty down to the ground with randoms, had a few more cocktails, and felt the link I so desperately miss: straight up grooviness. Could it be that recently I've just been numb, lazy, or blind to what still actually exists?


...

Note: Blasthaus's Joypad gallery and music venue at 78 Minna was evicted last week to make way for an \$80-million-dollar high-rise. Mosaic, the Friday weekly, will be looking for a new location; check here for details. To contact Blasthaus, go to www.blasthaus.com or call (415) 789-8212.

Poly's Playhouse. Weekly jam session with DJ Polywog, Piki on the cello, Traci Williams on the hand drums, Tyler Stone, Linzee, and Julie B on vocals, and special guests. Wed., 9 p.m.-2 a.m., Hush Hush Lounge, 496 14th St., S.F. (415) 241-9944, www.creativesoul.net.

Come-Unity. House with residents Simon, Kosmic Jason, Jenö, and Garth. First Wed., 10 p.m.-5 a.m., Space 550, 550 Bameveld, S.F. (415) 550-8286.

'Beatsauce.' Underground hip-hop with J-Boogie, Wisdom, Raw B, and guests. Sun., 8-10 p.m., KUSF, 90.3 FM. Starting Jan 7, Sun., 6-8 p.m. www.beatsauce.com. Send comments or tips to ladyarmalade@sfbg.com.

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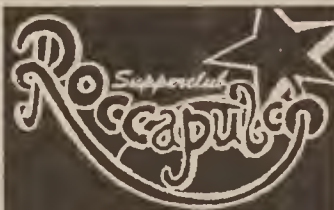
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Friday 29

From page 73

Billy Philadelphia One Market Restaurant. 7pm. Through Sat/30.
Sherrie Roberts Trio Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.
Lavay Smith and Her Red Hot Skillet Lickers Cafe du Nord. 10pm, \$7.
Wall Street Starlight Room. 8:30pm.
Wesla Whitfield Plush Room. 8pm. \$25. Also Sat/30.

Bay Area

Basso Trio Jupiter. 8pm.
Hideo Date, Anna and Frederico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Gerry Grosz Seafood Peddler, 100 Yacht Club, San Rafael; (415) 460-6669. 7pm.

Folk/world/country

Claddagh Band Ireland's 32. 9pm.
Crónán Plough and Stars. 7pm.
Josh Jones Quartet Butterfly. 10pm.

Bay Area

'Mermeladas' La Peña Cultural Center. 8:30pm. Jam session.
Peppino D'Agostino Freight and Salvage. 8pm, \$15.50-16.50.
Surco Nuevo Ashkenaz. 9:30pm, \$11.

Dance clubs

Activate Manhattan Lounge, 699 Market; 552-1346. 5-10pm. Kylen, Brian Cox, and Chameleon spin techno.
Assimilate 2000 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Backflip 10pm-2am, \$5. House music.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Club Nzinga El Rio. 9pm, \$7. World beat with DJ Ruiz.
Cymbiosis Movida Lounge, 200 Fillmore; 934-8637. 7pm. Jazz, salsa, and funk.
Fag Fridays Endup. 10pm-5:30am, \$8. With Rolo, Ruben Mancias and Blackstone.
Far East Blind Tiger, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craven and guests.
Fogfest An Sibm, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog, Jeremy, and Smurx.
Garage 1028 Geary; 430-2169, ext 9183. 10pm. House music with residents James Reed and Mone.
House Beautiful Sno-Drift. 10pm-4am.
Ibiza Club NV, 525 Howard; 339-8686. 9:30pm. R&B, Top 40, and salsa.
Into the Sound Rawhide II, 280 Seventh St; 820-1555. 621-1197. House music with rotating residents.
Lava Lounge Iron Horse, 19 Maiden Lane; 789-7899. 10:30pm. Brazilian, reggae, house, and R&B.
Le Freak Space 550. 10pm-6am. House music with DJ Sneak, Simon, and several others.
Life VSF, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics and grooves.
Mandala Amoeba Music, 1855 Haight; 831-1200. 7:30-10pm.
Mexican Bus 9:15pm-2am, \$38, reservations required. '50s-style bus tour of several local salsa clubs.
Metronome Ballroom 1830 17th St; 252-9000. 9pm-midnight, \$6-8. Ballroom dance party.
Mosaic Joypad, 78 Minna; 789-7690. 10pm-2am. Electronic music with residents and guests John Tejada, Sutekh, and J-Boogie.
Nikita Ten 15 Folsom. 10pm, \$15. With rotating DJs.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Rise Stud. 10pm-3am, \$6-8. With Anita Lofton, Olga T., Black, and Jade.
Sequence Glas Kat. 10pm-2am. With RTigger, Bruce, Switch, and rotating residents.
Square Ruby Skye. 9pm-3am. House music with Preston and Franky Boissy.
Step An Sibm, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2-step with John Paul, Enzyme, Domi Some, and Linzee.
Upsetter Mad Dog in the Fog. 10pm. With Erin, Shawn, and friends.
Wisdom Nickie's BBQ. 9pm-2am. Wisdom spins funk and soul classics.
X City Nights. 10pm. With David Garcia and RK Tech.

XL Manhattan Lounge, 699 Market; 764-6922. 9pm-2am. With resident Repete.
Zami 26 Mix. 10pm-2am, \$10. House, reggae, and salsa with Olga T, La Coqui, Anita Lofton.

Bay Area

Baja Fridays Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar Garcia and Paolo Vincenti.

Club Fusetti 10pm. Live Brazilian music with Renni Flores and Swingueira Baiana.
400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.
In the Mix Temple Bar, 984 University; (510) 548-9888. 9:30pm. Hip-hop, R&B, dancehall, and house.
Ruby Room 132 14th St, Oakl; (510) 444-7224. 10pm-2am. '70s and '80s glam, rock, and pop music.

Classical

Community Music Center Orchestra and Beethoven Ninth Chorus Mission Presbyterian Church, 3261 23rd St; 647-6015. 8pm. The orchestra, led by conductor Urs Leonhardt Steiner, performs Beethoven's Ninth Symphony, as well as violin concerto in G Minor by Bruch. Loretta Taylor is the soloist on the latter.

saturday 30

Rock/blues/hip-hop

Aislars Set, Mates of State, Fairways Cafe du Nord. 9pm, \$7. With DJs Daisuke, Mayume, Kid Frostbite, and Nommii.
Faye Carol Boom Boom Room. 9:15pm, \$10.

Continued on page 81

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Sunday 12/31/00 6am - Monday 01/01/01 9pm

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New Years Day**

Guest hosts & performers,
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THE ENDUP

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info: 415.357.0827
theendup.com

music
calendar

Saturday 30

From page 77

Daniel Castro Saloon. 9:30pm.
Les Claypool's Fearless Flying Frog Brigade Fillmore. 9pm, \$20.
Johnny Fabulous Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Ron Hacker Saloon. 4pm.
Charlie Hunter Yoshi's. 8 and 10pm, \$22. Through Sun/31.
Jimmy Jack, Wire Graffiti, Lessick's Kid El Rio. 10pm, \$5.
Ledisi Bruno's. 10pm.
Mermen, That One Guy Bottom of the Hill. 10pm, \$8-10.
Most Chill Slackmob Tongue and Groove. 9pm, \$7.
Chuck Prophet, Dave Gleason and the New Originals, Eric Shea and Molly Tuttle Shin's. 9pm.
Radiators Great American Music Hall. 9pm, \$21. Through Sun/31.
Radio Noise Ireland's 32. 9pm.
Ring Children, Jill the Witch, Worker Kino's. 9:30pm.
Say What! Elbo Room. 10pm, \$5.
Segue, Utah Girl, Creamcycle Hotel Utah. 9pm.
Emily Shore Brainwash. 8pm.
Spoonful of Blues Skip's Tavern. 9:30pm. Through Sun/31.
Stymie, Jo Jo Paradise Lounge. 8:30pm.

Bay Area

Frankie Biner Bluesville. 9pm, \$10.
Gary Duncan's Quicksilver Sweetwater. 9pm.
Electric Jesus, Hattattack, Tomb Shakers, Suicide Doors Part Lite. 9pm, \$3.
Felonious Blake's. 9:30pm, \$5.
Solomon Grundy Jupiter. 8pm. Through Sun/31.
Mark Hummel and the Blues Survivors Ivy Room. 10pm, \$5.
Freddie Jackson Kimball's East. 8 and 10pm, \$28-65. Through Sun/31.
Rick Kellogg Band Baltic. 9:15pm.
Legion of Mary, New Monsoon Ashkenaz. 9pm, \$10.
James Moseley 19 Broadway. 9:30pm.
Namedroppers Fourth Street Tavern. 9:30pm.
Jackie Payne blues jam Bluesville. 4:30pm.
Unreal Band, Cave Painters Starry Plough. 9:45pm, \$5.
Carlos Zalcita Eli's Mile High Club. 8pm.

Jazz/new music

Gerald Beckett Jazz Trio Garibaldi Cafe, 1600 17th St; 552-3325. 7pm.
Jamie Davis Eurico's. 8:30pm.
Robin Hodes' Apollo Jazz Group Jelly's. 4pm.
Jeanne Hoffman and Don Bennett Moose's. 8pm. Also Tues/2.
Hotter than That 21st Amendment Brewpub and Cafe, 563 Second St; 369-0900. 7pm.
Michael LaMaccchia Trio Cohalt Tavern. 7:30pm.
Larry D'Leno Pismo Bar, 1092 Post; 771-2022. 8:30pm. Through Sun/31.
North Coast Jazz Ensemble Cafe Claude. 7pm.
BJ Papa Cafe Prague, 584 Pacific; 433-3811. 9:30pm.
Glen Pearson Quartet Jazz at Pearl's. 9:30pm.
Billy Philadelphia One Market Restaurant. 7pm.
Raw Deluxe Eastside West. 9pm.
Anlon Schwartz Circadia. 8pm, \$3.
Marcus Shelby Orchestra Butterfly. 10pm.
Starlight Orchestra Starlight Room. 8:30pm.
With Kent Strand and Daline Jones.
Jeremy Steinkoler Trio San Francisco Brewing Company, 155 Columbus; 434-3344. 9pm.

Bay Area

Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Native Elements Pier 23. 10pm.
Taradun Plough and Stars. 7pm.

Bay Area

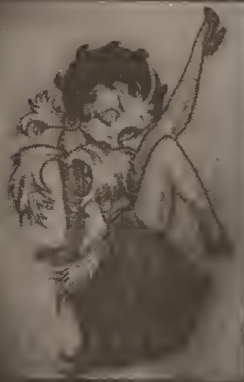
Oak, Ash, and Thorn Freight and Salvage. 8pm, \$15.50-16.50.
Pinchdogs Cata's Ale House. 6pm.

Dance clubs

Backflip 10pm-2am, \$5. House music.
Bas 9:30pm-2am. House, salsa, and club music.

Continued on page 83

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Dr. Israel

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 9pm The Lincolns
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Sat 12/30 **Stomach**
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TROPICALI featuring Sa 6
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BLIND TIGER



Far East at the Blind Tiger
 Friday December 29th

DJ Maurice

787 BROADWAY at POWELL

Saturday 30

From page 81

Biff! Bang! Pow! 330 Ritch. 10pm, \$8-10. Carlos, Joel, Kirk, Sean, and Wayne Manor spin '60s soul, R&B, and mod.

Bottom Heavy Top. 10pm-2am. U.K. garage and drum 'n' bass with various residents.

Contrast Blind Tiger. 787 Broadway; 788-4020. 10pm-2am. House music.

Eklektic Cat Club. 10pm-3am. Drum 'n' bass with rotating residents and guests Push, 4Real, Roy Dank, and Controlled Substance.

Future Roots Movida Lounge. 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster.

Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.

Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.

House and Groove Temple Bar. 600 Polk; 979-9994. 9pm-2am. With Beetroot, Spork, Cornomac, Aqua Funk, and guests.

Lifed Soul HiFi. 9pm. Deep house with Dwight Johnson.

Menagerie Club Six. 10pm-2am. R&B and house with JB, Mike, Chris, and guests.

Metronome Ballroom. 1830 17th St; 252-9000. 9pm-midnight, \$6-8. Tango.

Mexican Bus. 9:15pm-2am, \$38, reservations required. '50s style bus tour of several local salsa clubs.

Next Saturday Kate O'Briens. 8pm-1am. With Von and Ruh-son.

Opus Iron Horse. 19 Maiden Lane; 364-1892. 9:30pm-2am, \$10. Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren, Reda, and guests.

Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.

Dushaya VSF. 278 11th St; (800) 581-2107. 9pm-2am, \$15.

Pow! A Cocktail Lounge. 9pm, \$3. House music with Fadian and Sutate.

Release Ten 15 Folsom. 10pm-6am, \$20.

Remedy Big Heart City. 9pm-4am. House, soul and R&B.

San Francisco 354 11th St; 863-5964. 9pm.

With rotating residents Lele, Dano, JZ, David Coleman, and Sen-sei.

Sister 26 Mix. 9pm-2am, \$5. With Moody Eva, Girl Friday, and Lejla.

Soulful Strut Elbo Room. 10pm, \$5. With Vinnie Esparza and Goldmyne.

Speed 1028 Geary. 430-2190, ext 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind Motion and Franzen.

Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump.

Sub Zero Sno-Drift. 10:30pm-4am. House and U.K. garage with resident Sean Ferguson.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and guest Eddie Baez.

Bay Area

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.

Gravity Club Fusetti. 10pm. Funk, R&B, soul, and house.

Platforms Zazoo's. 15 Embarcadero West, Jack London Square, Oakl; (510) 869-1317. 9:30pm.

Rimshot Bench and Bar. 120 11th St; (510) 839-0580. 9pm, \$6-8. With Mulatto E., Chris Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae.

sunday 31

Rock/blues/hip-hop

Blue Period, Human Life Index, Deadweight Paradise Lounge. 8:30pm.

Blues Power Saloon. 4pm.

Box Set Last Day Saloon. 9pm, \$30.

Bubble Off Plumb Ireland's 32. 9pm.

Charlie Hunter Yoshi's. 8pm, \$50.

Junior Morrow Blue Lamp. 9:30pm. New Year's Eve party.

Radiators Great American Music Hall. 9pm, \$21.

Sieaze Patrol Kimo's. 9:30pm. New Year's Eve party.

Spoonful of Blues Skip's Tavern. 9:30pm.

Visitor Jim, Jasper Thresh Hotel Utah. 9pm, \$12. New Year's Eve party.

Robert Walters' 20th Congress Elbo Room. 10pm, \$15.

Bay Area

Blues jam Eli's Mile High Club. 2pm.

Cushion Theory, Merric, Librarians, Ultra Kool Port Lite. 9pm, \$3.

B6, Nickel Beer Riot, Ten Foot Five Starry Plough. 9:45pm, \$7.

Reed Fromer Band Bluesville. 10pm, \$60. New Year's Eve party.

Solomon Grundy Jupiter's. 8pm.

Interstate B0s Club Fusetti. 10pm. New Year's Eve party.

Freddie Jackson Kimball's East. 8 and 10pm, \$28-65.

Little Jonny and the Giants Ivy Room. 10pm, \$7. New Year's Eve party.

Jumbo 19 Broadway. 9:30pm.

Replay Baltic. \$10. New Year's Eve party.

Trance and the Sleepless Fourth Street Tavern. 9:30pm.

David Widelock Trio Albatross. 1822 San Pablo, Berk; (510) 843-2473. 10pm.

Jazz/new music

Hal Bigler Group San Francisco Brewing Company. 155 Columbus; 434-3344. 8pm.

Dick Conte-Billy Philadelphia Trio One Market Restaurant. 7pm.

Dorothy and Henry Piaf's. 11:30am-2:30pm.

Mike Greensill Moose's. 7:30pm. With guests.

Larry O'Leno Piano Bar. 1092 Post; 771-2022. 8:30pm.

Love Motel Rassellas. 6pm.

Ophir Paradise Trio Cafe Niebaum-Coppola. 7:30pm, \$150. New Year's Eve party.

Wesley Whitfield Plush Room. 10pm, \$80. See 8 Days a Week, page 62.

Bay Area

Jazz jam session Bluesville. 8pm.

Greg Johnson Sweetwater. 3:30pm.

Tim Kaihatsu Barclay's Restaurant and Pub. 5940 College, Oakl; (510) 654-1650. 10pm, free. See 8 Days a Week, page 62.

Mark Little Plymouth United Church of Christ. 424 Monte Vista, Oakl; (510) 654-5300. 11am.

Vinyl Sweetwater. 9pm. 9pm.

Folk/world/country

Ben Krames Quartet Eastside West. 9pm.

Orla and the Gasmen Plough and Stars. 7pm.

Sangano Voodoo Lounge. 9pm, \$25. With DJ Jon Al Dante. New Year's Eve party.

Bay Area

'High Country's Annual Bluegrass Gala' Freight and Salvage. 8pm, \$18.50-19.50. With Jim Nunally, Bill Evans, and Eric Thomas. New Year's Eve party.

'Mindful Drumming Meditation for World Peace' Lakeshore Avenue Baptist Church. 3534 Lakeshore, Oakl; (510) 652-5530. 9pm, donation. With Kokomon Clotey. Benefit for the "Shoot Cameras Not Guns" program.

Open mic Stork Club. 9pm.

Rompe y Raja La Peña Cultural Center. 9:30pm, \$20-25. New Year's Eve party.

Dave Widelock Trio Albatross. 1822 San Pablo, Berk; (510) THE-BIRD. 10pm.

Dance clubs

Bionic Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Energy Holy Cow. 9pm. Funky house with Norman Stradley, Pablo, and Demilo.

Fallout Cellar. 8pm-2am, \$6-10. Jungle.

Gasoline Stud. 10pm-3am, \$5. With resident DJs Enemy, Tom Silk and Pete Stall spinning hard house, hard-NRG and techno.

Homestyle: The Integration Project 2174 Market. 595-9959. 9pm. Urban music, social dancing, and jam sessions.

Magnitude B.D. N'Touch Dance Club. 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.

Metronome Ballroom. 1830 17th St; 252-9000. 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$5-8. Salsa night.

Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Michael Mangiaforte.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

Reggae Sundaze Nickie's BBQ. 9pm-2am. Ras David I spins reggae.

Sixteen Cat Club. 10pm. Rock 'n' roll.

Stone Cold Chillin' Movida Lounge. 200 Fillmore; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.

Testpress Sundays Blind Tiger. 787 Broadway; 758-4820. 11pm-2am, \$3. Drum 'n' bass and 2-step.

Tonic HiFi. 9pm-2am, \$7. House music with Eric Erickson and Carlitos.

Tripp Beale Street Bar and Grill. 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

Bay Area

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. Salsa.

Oakland Reggae Sundays Eli's Mile High Club. 8pm. With DJ Namane. New Year's Eve party.

Classical

Community Music Center and Beethoven's Ninth Chorus Calvary Presbyterian Church. Jackson at Fillmore; 647-6015. 9:30pm, \$10-20. Through Mon/1. See Fri/29.

David Hatt St. Mary's Cathedral. 1111 Gough; 567-2020, ext 213. 4:45pm. The organist gives a recital.

Bay Area

San Francisco Chamber Orchestra St. John's Presbyterian Church. 2727 College, Berk; (510) 524-3682. 8pm, \$15. The orchestra performs works by Mozart, Mendelssohn, and Beethoven. Benjamin Simon is the principal guest conductor; the soloist is violinist Roy Malan.

monday 1

Rock/blues/hip-hop

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.

Continued on page 85

DECIBEL

Sunday December 31st 2000

Manhattan Lounge

699 Market St @ 3rd / San Francisco, California

New Years Eve

2001

Hosted by • Funky Tekno Tribe

Mezzanine

Exotic Feast with Fusion Cuisine
Dining Theatrics by: **Future Kulture**
Vestibule Percussions by: **Shamou**

Circolo

Markem X

[LA/Vancouver] Sol Productions • Ecco Studios

Mikey Mike

[Bangkok/London/SF] Decibel

Hector Cardenas

[San Francisco] Funky Tekno Tribe



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**SATURDAY,
DECEMBER 30**

DOORS 7PM • SHOW 8PM

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galaxy CLUB

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DJ Maestro
Funk, Soul, Latin, House

Friday
DJ J. LYONS
Dance Disco, 70s, 80s

Saturday
DJ JIMMY L & DERRICK
Dance Disco, 70s, 80s

Sunday
**DECEMBER 31, 2000
NEW YEAR'S EVE
PARTY**

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Saturday 12/30
live music

**Tinman
The Diggers**

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BASH..**

live music by Sangano
dj Jon al Dante
of Ellesseff Records
FREE sushi.
champagne toast at midnight
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Party begins @ 9:00 pm
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Wed 9pm \$4
12/27 ZIPNADA & GUESTS

Thur 9pm \$5
12/28 Stinky's Peepshow
**DAMNATION
SQUAT
MONEY SHOT
PEEPSHOW:
PANTY CLAUS**

Fri 12/29 Alcoholocaust Presents
Happy Hour Show 6pm \$3
CAPTURED! BY ROBOTS
SIR MILLARD MULCH (Florida)

10pm-2am Sixteen Presents
BORDELLO
A Mysterious Mix Of Majick & Music
Live Performance:
BLACK CAT MUSIC
Hosted by the amazing Kennedy
IN THE FRONT ROOM: Jenny & Omar
Spinning in the back room:
DJ PANDORA

Sat 12/23 **AGENT ORANGE**

Sun 12/31 **NEW YEAR'S EVE**
9PM DOORS \$15
**ME FIRST & THE
GIMME GIMMES
THE DRAGONS
FABULOUS DISASTER**

Tue 1/2 **ARTIMUS PYLE**

Thur 1/4 COMING SOON:
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100TH SHOW!
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SUN. DEC. 31 • DOORS 8 / SHOW 9 • \$50
New Year's Eve at Bimbo's

WITH
CASINO ROYALE
THE JIMMY BOND ORCHESTRA
DJ CALIFORNIA KID
AND SPECIAL APPEARANCES BY
THE GIRL IN THE FISHBOWL

FRI. JAN. 5 • DOORS 8 / SHOW 9 • \$15

**PRIDE
& JOY**

SAT. JAN. 13 • DOORS 8 / SHOW 9
\$13 ADVANCE / \$15 DOOR

**WONDERBREAD 5
NOTORIOUS**

FRI. JAN. 19 • DOORS 8 / SHOW 9
\$17 ADVANCE / \$18 DOOR

THE ORIGINAL **COMETS**
BIG SANDY
AND HIS **FLY-RITE BOYS**
THE STILLMEN
KUSF DJ TOBY

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**SPEEDY'S WIG CITY PRESENTS
THE PALADINS**

PLUS
**JINX JONES AND
THE KING TONES**

THURSDAY, DECEMBER 28 10PM \$6
"ROUND WORLD MUSIC PRESENTS
AZABACHE

FRIDAY, DECEMBER 29 10PM \$5
SAY WHAT!

SATURDAY, DECEMBER 30 10PM \$5
"Soulful Strut"
with special guest DJs
VINNIE ESPARZA (UBIQUITY/KUSF)
DJ GOLDMYNE (SOULNESS)

SUNDAY, DECEMBER 31 10PM \$15
NEW YEAR'S EVE
GREY BOY ALL-STAR
SIDECAR PROJECT
FEATURING
**ROBERT WALTERS
20TH CONGRESS**
ADVANCE TICKETS AVAILABLE AT TICKETWEB.COM

UPCOMING
WED 1/3 THE CRIME KINGS
THURS 1/4 LOS COMPAS
FRI 1/5 MINGUS AMUNGUS
SAT 1/6 FIVE DEGREES OF SOUL

647 VALENCIA NEAR 17TH
INFO: 415-552-7788
elbo.com

Monday 1

From page 83

Ledisi Yoshi's. 8 and 10pm, \$12. See 8 Days a Week, page 62.

Country Pete McGill and friends A&C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Jazz/new music

51-50 Simple Pleasures Cafe. 8pm.

Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.

Kevin Gibbs and Ruth Davies Moose's. 8pm. Larry O'Leno Enrico's. 7pm. With guests.

Bay Area

Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm. Liza Silva y Voz Do Brazil Top of the Mark. 8:30pm, \$8.

Bay Area

'Ceili' Starry Plough. 9pm.

Dance clubs

Club Oread Justice League. 9pm, \$10.

Forward An Sabin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Urban music with BVDub, Monkey, and 4AM.

Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. '60s and '70s funk with Daniel and guests.

Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.

Slapbass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.

Smooove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.

Star Lounge Up & Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.

Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.

Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S.

Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Classical

Community Music Center and Beethoven's Ninth Chorus Calvary Presbyterian Church, Jackson at Fillmore; 647-6015. 9:30pm, \$10-20. See Fri/29.

STORK CLUB

WED. DEC. 27
BEYOND SEVEN
MANGY HI-FI
AZURE HEAVEN

THURS. DEC. 28
MR. O SHOW

FRI. DEC. 29
THE REY
SHORT WAVE ROCKET
I LOVE ETHEL

SAT. DEC. 30
THE SERFS
HAYALINA RAIL CO.
CAMILLE DAVILA

SUN. DEC. 31
NEW YEAR'S EVE
YARD DOGS
FICTION
EDDIE HASKELLS
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WED DEC 27
LAST DAY SALOON

SAT DEC 30
PARADISE LOUNGE
w/ JoJo

FRI JAN 5
LAST DAY SALOON
w/ Radiohead

FRI JAN 12
GRANGE HALL
Danville, CA

SAT JAN 13
CLUB WAZIEMA
543 Divisadero @ Hayes 7-9 p.m.
Nicola Beckles-Anur Art Opening
Einstone Players Club & Guests

SAT JAN 20
PARADISE LOUNGE
w/ Eric McFadden, Enda

FRI JAN 26
HOBIE'S ROADHOUSE
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& RARE GROOVE
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DJ WISDOM
(KUSF'S BEATSOURCE)

SAT 70'S FUNK
DJ'S GEORGE (BPO)
& KEVIN (BULLETPROOF)

SUN REGGAE SUNDAY
DJ RAS DAVID I

MON GRATEFUL DEAD JAMS
DJ DARK STAR DAN

TUE AFRICA-ASIA-ARABIA
DJ CHEB I SABBAH

cafe DUNORD

12/27 Indie Rock
SHIMMER KIDS
CUBBY CREATURES
9:30PM

12/28 Soul/R&B
LEDISI WITH ANIBADE
AND DJ IJ
10PM

12/29 Vintage Jazz
LAVAY SMITH & THE RED
HOT SKILLET LICKERS

12/30 Twee Pop
THE AISLERS SET
THE MATES OF STATE
THE FAIRWAYS
plus Djs Daisuke, Mayume, Kid
Frostbite, and Nommi
9PM

12/31 Soul/Pop
THE KINETICS
MOVER
CALL AND RESPONSE
plus DJ's Kitty, Bruce Force,
I-Love and Creme

1/1
CLOSED - HAPPY NEW YEAR

1/2 Songs & Improvisations
SCOTT AMENDOLA BAND
Ben Goldberg & John Schott Duo
9:30PM

Coming Up:
1/4 LEDISI WITH ANIBADE AND DJ IJ
1/5 LAVAY SMITH & THE RED HOT
SKILLET LICKERS

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JAPANESE RESTAURANT
& WORLD CLASS
JAZZ HOUSE
Open for Lunch
& Dinner Daily
All Shows at 8 & 10PM
Except Sunday 2PM & 8PM

WED 12/26
THRU
SUN 12/31
New Year's Celebration!!!
CHARLIE HUNTER

MON 1/1
Performing Songs from the New Jazz CD and more!
LEDISI WITH ANIBADE

TUE 1/2
Swingin' in the New Year!
DEE DEE
BRIDGEWATER
with the
CLAYTON/HAMILTON
JAZZ ORCHESTRA

THRU
SUN 1/7
Bay Area Guitarist!
BARRY FINNERTY

MON 1/8
1/9
THRU
1/11
REMEMBERING WES
MONTGOMERY QUINTET

FRI 1/12
&
SAT
1/13
MARK HUMMEL'S
10TH ANNUAL
BLUES HARMONICA
BLOWOUT 2001
w/CHARLIE MUSSELWHITE
& JAMES COTTON

SUN 1/14
CD Release Party with Vocalist
CAMI THOMPSON

MON 1/15
CD Release Celebration!
JACK WEST & CURVATURE

TUE 1/16
DAVE DOUGLAS
& CHARMS OF THE NIGHT SKY

WED 1/17
Hammond B-3 King
is Back!
JIMMY SMITH

THRU
SUN 1/21
Jazz in Flight Presents
WAYNE WALLACE LATIN JAZZ SEPTET

MON 1/29
1/23-
2/4
7th Annual MCCOY TYNER
Two-Week Residency

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Friday 12/29
WONDERBREAD 5
(after the band):
DJ Manny Perez

Saturday 12/30
EVERY SATURDAY:
DJ Bumper
DJ Smooth E &
DJ Sam Isaak
Spinning 70s, 80s,
house, and pop hop

Sunday 12/31
New Years Eve
2001 Bash
Included in your
ticket price:
Hosted Bar!
Buffet from
Pasta Pomodoro
Rotating DJ's
Party favors galore
All for just \$85
per person!!!
8pm - 2am

Doors open 9 p.m. — 2a.m.
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call 415 788 0228 for reservations

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Blakes
ON TELEGRAPH

THURS 12/28
SPACE MONKEY
DJ's Add 6 Big 6 UC8uu
FRIDAY 12/29
FUNK

TANG!
Funkinamicon
COUNTDOWN TO THE PARTY
SATURDAY 12/30
FELONIOUS
Pavlovic w/ 3key
HIPHOP, DANCE, PARTY

Sunday New Year's Eve
A SLEEPING BEE
DJ JAM BONZ
LATIN FUNK ROCK
Monday 1/1
MONDAY-BLUES JAM
THE STEVE CANNON BAND
w/ J. Dee
Tuesday 1/2
An evening w/ Jam
NEW MONSOON
Located @ 2367 Telegraph Ave.
Berkeley 510.848.0886

tuesday 2

Rock/blues/hip-hop

Dank Man Shank, Planting Seeds, Spectres
Bottom of the Hill. 9pm, \$5.

Free Clinic Kelly Kimo's. 9:30pm.

Andrew Freeman Band Blue Lamp. 9:30pm.

Oscar Myers' Bluesbeat Boom Boom Room.

9:15pm, \$1.

New Monsoon Last Day Saloon. 9pm, \$3.

Open mic El Rio. 7:30pm.

Jazz/new music

Scott Amendola Band Cafe du Nord.

9:30pm, \$5.

Ezra Gale Trio Amnesia. 9pm.

Gerry Grosz Trio Beach Chalet. 6:30pm.

Hot Club of San Francisco Enrico's. 7pm.

Vince Lateano Trio Jazz at Pearl's. 9pm.

Paul Mindrup Simple Pleasures Cafe. 8pm.

Lavay Smith and Her Red Hot Skillet Lickers

Top of the Mark. 8:30pm, \$8.

Bay Area

Dee Dee Bridgewater and the Clayton-Hamilton
Orchestra Yoshi's. 8 and 10pm, \$26.

Folk/world/country

Isaac Delgado Slim's. 8pm, \$20. See 8 Days a
Week, page 62.

Continued on page 86

Savage Productions
Presents
KICKS II
Thurs 12/28
**KILLINGSWORTH
BATTLE ANGEL**
Fr. 12/29
**BARBEE KILLED KENN
THE TABLOIDS
CALL BOX
FASTBACK 69**
Sat. 12/30
**NOISE
BLACK TIDE
DISILLUSION
GRS**
**NEW YEAR'S EVE
9:30 SHOW**
Includes New Year's Toast
and Hors d'Oeuvre
**CELEBRATE
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AT KICKS II
SOURPUSS
LEFT OUT LAMONT
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\$10 Cover**
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**LAVISH GREEN
LICA STO**
ZERO THEORY • MINUS
BARBEE KILLED KENN
X ROADS • OSWALD
CANYON CREEP
FUNKRANAMACON
FRI DEC 29 PARADISE LOUNGE ANNUAL
LOCAL BAND PARTY
**STORM
SOURPUSS**
PEDALSPED • KATY J
SAT DEC 30 PRE-NEW YEAR'S EVE PARTY
**STYMIE
JOJO** FREE
78 R.P.M.
SUN DEC 31 NEW YEAR'S EVE AT THE PARADISE
ONLY \$20.00
**BLUE PERIOD
THE PEAK SHOW**
AMAZING EMBARRASONS
ABOVE: GEORGE MICHALSKI
FRI JAN 5
**4 STAR MARY
BARBIE KILLS KEN
PISS ANT**
308 11th Street @ Folsom S.F. 415-861-6906

STORYVILLE
WED 12/27 **HOUSEWORKS**
DANCE AND GET SPUN BY THE BEST HOUSE DIS IN
TOWN - HOSTED BY DAVID WALKER OPEN 9PM;
\$3/10PM
THURS 12/28 **CALIENTE RIDDIM**
A BLEND OF HOT LATIN AND DANCEHALL - LATIN
AND REGGAE UNITE DANCE AGAIN - DANCE
OPEN 9PM: \$5/10PM
FRI 12/29 **TRUE SKOOL**
WITH LIVE MUSIC FEATURING FELDHOUSE, ROCKER T,
AND DIS COUP D'VILLE, JAH YZER, TYMAAMI, TED
SHRED, & CLOCKWORK \$10/10PM
SAT 12/30 OPEN FOR DINNER AND COCKTAILS W/
TRANSMISSION TRIO NO COVER/7PM
THE FLAVA - WITH THE HIP HOP ALLSTARS -
A ROTATION OF THE CITY'S BEST HIPHOP DIS
FROM TUESDAY NIGHTS! \$5/10PM
SUN 12/31 CLOSED FOR PRIVATE PARTY.
HAPPY NEW YEAR!!!
MON TUES, WED 1/1-3 CLOSED CLUB ALWAYS AVAILABLE FOR PRIVATE
EVENTS 415.441.1751
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Wed. 12/27
Ledisi
9pm
Thurs. 12/28
Straight from Tallahassee
The Pregnant Chads
Opening: The Limbo Lads
Fri. 12/29
**John Leslie Blues
Band+ Rusty Zinn**
9:30pm
Sat. 12/30
**Gary Duncan's
Quicksilver**
9:30pm
Sun. 12/31
Afternoon Jazz W/
Greg Johnson
3:30-6:30pm n/c
**NEW YEAR'S EVE
VINYL**
Mon. 1/1
Closed For New Year's Day
Tuesday 1/2
TBA
8pm
Happy Hour All Week
Microbrews on tap
\$2.75 pints M-Sa 12-7pm,

events calendar

around town, authors,
attractions & benefits

Tuesday 2

From page 85

Bay Area

Open mic Starry Plough. 7:30pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.
DJ Cheb I Sabbah spins a blend of interna-
tional music.

Coolin' Blind Tiger, 787 Broadway; 788-4020.
9pm-2am. With TJ and guest DJs.
Down There 26 Mix. 9pm-2am. Hip-hop and
downtempo with residents Monkey and
Stef.

Fury Cat Club. 9pm.

Impulse An Sabin, 1176 Sutter; 929-1992.

9:30pm-2am. With J-Bot, Guthrie, and oth-
ers spinning techno.

Karamba Glas Kat. 9:30pm-2am.

Kulture Rawhide II, 280 Seventh St; 820-
1621. 9pm. House music.

Low Down Grooves Top. 7-10pm. With DJs
Schnezzzy, Erney, Damo, Nick, and Culam
spinning downtempo, hip-hop and funk.

Node Pow! A Cocktail Lounge. 9pm-2am.
Indie rock and electronica with Thorsten
Sideboard and guests.

Soul Samba Dalva, 3121 16th St; 252-7740.
10pm-2am. Latin beats with El Super

Chente, Hat Trick Jonny, and Asti Spumanti.

Stylus Movida Lounge, 200 Fillmore; 934-8637.
9pm. DJ B-Love spins hip-hop and reggae.

Trancefusion Fuse, 493 Broadway; 788-
2706. 6-10pm. With MP, Soulkid, and Ara.

Wax Sacrifice. 10pm-2am, \$5. Soul music
with DJs Wisdom, Pause, and Sake One.

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with
Phiness.

Mad Hatter Bench and Bar, 120 11th St; (510)
496-6000, ext 120. 9pm-2am, \$3-5. Under-

ground dance music.

Ruby Room 132 14th St, Oakl; (510) 444-
7224. 10pm-2am. Punk rock.

Classical

Streicher Trio Bank of America Center, A.P.
Giannini Auditorium, 555 California; 252-
1288. Noon. The ensemble performs
baroque works and classical music.

San Francisco Concerto Orchestra Presidio
Chapel, Presidio, 130 Fisher Loop; 362-6080.
8pm, \$10. The orchestra, conducted by Ge-
offrey Callegos, performs works by Chopin,
Saint-Saëns, and Stephen Damonte.

events

Events listings are compiled by Mosi Reeves.
See 8 Days a Week for information on how to
submit items to the listings.

wednesday 27

Around town

Muriel Johnson Oakland Public Library, Mel-
rose branch, 4805 Foothill, Oakl; (510) 535-
5623. 3pm, free; Brookfield branch, 9255 Edes,
Oakl; (510) 615-5725. 5pm, free. The Abayomi
("one who comes to bring joy") story-
teller hosts two Kwanzaa programs.

thursday 28

Around town

'Kwanzaa 2000: The Seven Principles' San
Francisco Public Library, Koret Auditorium,
100 Larkin; 557-4400. 6-7:30pm, free. The
Black Gay Letters and Arts Movement hosts
the library's annual celebration with a pro-
gram featuring local musicians, dancers, and
writers.

Bay Area

'Mr. O and his Traveling Show' Stork Club,
2330 Telegraph, Oakl; (510) 444-6174. 9pm,

\$5. This monthly televised variety show fea-
tures music group the Run for Cover Lovers,
troubadour Stevie Dale, comedian David
Scheuer, and unorthodox activities like
"Heckle the Poet."

friday 29

Around town

'Keep the Flame of Jubilee Alive' Our Lady
of Lourdes Church, 2808 Lakeshore, Oakl;
(510) 525-5497. 7pm, free. This candlelight
procession in support of debt cancellation
for poor countries opens with a ceremony,
proceeds down Lake Merritt, then ends at
Lake Merritt United Methodist Church.

saturday 30

Benefits

'Millennium Benefit Gala' Westin St. Francis
Hotel, Grand Ballroom, 355 Powell; 441-
1881. 6pm, \$150. The Korean Center honors
Oak Technology president Young K. Sohn,
journalist Elizabeth Kim, and film director
Deann Borshay Liem during this fundraiser.

Bay Area

Christmas tea Cohen Bray Home, 1440 29th
Ave, Oakl; (510) 843-2906. 1, 2, and 3pm,
\$15-20. Tour the Victorian Preservation
Center of Oakland and help raise funds for a
projected study center.

sunday 31

Around town

Kwanzaa 2000 celebration San Francisco Ba-
ha'i Center, 170 Valencia; 431-9990. 2-5pm,
free. This multiethnic Kwanzaa celebration
includes performances by the San Francisco
Baha'i Youth Workshop, jazz pianist Brent
Goodbar, classical pianist Sahab Petri, the
Mutama drumming ensemble, and the Joy-
ful Noise gospel ensemble.

tuesday 2

Around town

Pet loss support group San Francisco SPCA,
243 Alabama; 554-3050. 7:30-9pm, free. Dr.
Betty Carmack leads this group for grieving
pet owners.

Bay Area

Support group for people of color of all
genders Pacific Center, 2712 Telegraph,
Berkeley; (510) 548-8283. 6-7:30pm, free.
This monthly meeting is for people
across the female-to-male spectrum,
from butch dykes and drag kings, to
transgendered people, as well as those
questioning their sexuality.

attractions/kid stuff

California Academy of Sciences Golden Gate
Park; 750-7145. Wed-Tues, 10am-5pm. \$2-
8.50 (free first Wed). The academy includes
the Steinhart Aquarium, the Morrison Plan-
etarium, and the Natural History Museum;
current exhibits include "Venoms: Striking
Beauties" and "At Home in Vanuatu: Tradition
in the West Pacific." Thurs: See a live
tarantula in "Tarantulas: Beauty or Beast?"
12:30 and 2:30pm.

Dance workshop Mission Cultural Center for
Latino Arts, 2868 Mission; 821-1155. Sun,
11am-noon, 1-2pm. Free, reservations re-
quired. Former San Francisco Ballet dancer
Evelyn Cisneros leads this ballet workshop
for families seeking to broaden their knowl-
edge of ballet. Participants will receive a
complimentary pass to a performance of
the San Francisco Ballet's Nutcracker on
Sun/31.

De Young Museum farewell activities M.H. de
Young Memorial Museum, Golden Gate Park,
75 Hagiwara Tea Garden Drive; 750-3658.
Wed-Sun, 9am-4pm. \$4-7. Enjoy a series of
children's activities before the museum closes
Sun/31. Thurs and Sat: A memory coloring

book session is held, 10am-noon. Wed and
Fri: Create your own "trompe l'oeil bulletin
board," 10:30am-noon. See 8 Days a Week,
page 62.

Exploratorium 3601 Lyon; 563-7337. Wed,
10am-9pm; Thurs-Sun, 10am-5pm.
\$2.50-9 (free first Wed). The museum fea-
tures hands-on exhibits relating to art, sci-
ence, and human perception; current ex-
hibits include "The Changing Face of
Women's Health" and "Traces of Time."

Wed-Sun: The museum hosts a series of
post-holiday films, noon, 2 and 4pm.
Randall Museum 199 Museum Way; 554-
9600. Tues-Fri, 10am-5pm. \$6-7. This muse-
um has exhibits and activities for kids. Ex-
hibits include "Trash Bash," an exhibit that
teaches how to conserve natural resources
with illustrations and graphics, and "Essen-
tially an Estuary: Our Beloved Bay." Winter
break workshops continue through Fri/29;
call the museum for details. Sat: "Saturdays
Are Special" continues with "Bird Feeders,"
1pm-4pm.

San Francisco Maritime Park Fisherman's
Wharf at Hyde Street Pier, Hyde at Jefferson;
556-3002. Daily, 10am-5pm. \$2-5. In the
nation's only "floating" park, historical sail-
ing ships are berthed at the pier for visitors
to explore.

San Francisco Zoo Sloat at 45th Ave; 753-
7080. Daily, 10am-5pm. \$3-11. Check out
the zoo's newest attractions, a rare white allig-
ator residing in "Bon Temps Swamp," a cus-
tom-made habitat, and a meerkat and
prairie dog exhibit.

Strybing Arboretum and Botanical Gardens
Golden Gate Park, Ninth Ave at Lincoln; 661-
1316. Mon-Fri, 8am-4:30pm; Sat-Sun and
holidays, 10am-5pm. Free. The arboretum
and gardens are located on 75 acres and
boast a collection of 7,500 plants from
around the world. Current exhibits include a
tribute to Victorian women horticulture il-
lustrators.

Zeum 221 Fourth St; 777-2800. Sat-Sun,
11am-5pm. \$5-7. The model arts and tech-
nology center features activities for kids and
teenagers 8 to 18. Exhibits include "Making
Music" and "Get Crafty."

Bay Area

Aircraft carrier USS Hornet Museum, Pier 3,
Alameda Point, Alameda; (510) 521-8448.
Daily (closed Tues), 10am-5pm. \$5-9. This
National Historic Landmark is the only air-
craft carrier museum on the West Coast.

Bay Area Discovery Museum 557
McReynolds, East Fort Baker near Sausalito;
(415) 487-4398. Thurs, Tues, 9am-4pm;
Fri-Sun, 10am-5pm. \$6-7. The museum
hosts learning labs, exhibits, and activities
for children, including "Seuss," an interac-
tive exhibit based on the work of the late
children's author. The museum is closed
on New Year's Day. Wed-Sun: "Seuss Fest,"
featuring activities and appearances by
the Cat in the Hat and the Grinch, 11am-
4pm. \$7-12. Wed: "Didjeridu Dream-
time," noon and 1pm. Thurs: The Ship
and Company Dance Theatre performs
"Silly Senses," 1 and 3pm. Fri: Singer-
songwriter Gary Lapow gives a perfor-
mance titled "Look in a Book," noon and
3pm. Sat: Singer-songwriter Tim Cain
gives a performance, 10:30am. \$10. Sat-
Sun: Members of Make-a-Circus perform
"Sky Juice," Sat, 1 and 3pm; Sun, 11am and
1pm. See 8 Days a Week, page 62.

Camron-Stanford House 1428 Lakeside,
Oakl; (510) 444-1876. Guided tours: Wed,
11-4pm; Sun, 1-5pm; also by appointment.
\$1-4. This historic house museum, the last
Victorian on Lake Merritt, boasts five re-
stored period rooms.

Chabot Space and Science Center 10000
Skyline, Oakl; (510) 336-7300. Tues-Sat,
10am-5pm; Sun, noon-5pm. \$5.50-8. This
state-of-the-art science and technology fac-
ility houses an observatory, planetarium, and
exhibits in a natural park setting.
Children's Fairyland USA 699 Bellevue, Oakl;
(510) 452-2259. Fri-Sun, 10am-4pm. \$5.
This 3-D storybook theme park features
rides and entertainment for kids, including a
play for children, "The Blue Bird," 11am,
2pm, 4pm. Children who bring a new pair of
socks for charity receive 50 cents off the
price of admission. Wed-Fri: The East Bay
Depot gives an arts and crafts demonstra-
tion, call for time. Sat-Sun: The Snow
Queen, Jacqueline Lynaugh, visits Children's
Fairyland, call for time.

James Henry Berkeley Public Library, Claremont branch, 2940 Benvenue, Berk; (510) 649-3943. Thurs, 2pm. Free. The percussionist hosts a drumming and dance program for children of all ages.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. Wed: Magic Mike gives a performance, noon and 1:30pm. Thurs: The Imagination Company performs "Season of Lights," 1pm. Fri: Hearty and Lissin give an environmentally conscious performance, 1pm. Sat: The California Bat Conservation Fund's Maggie Hooper gives a slide show presentation titled "Bats of the World," 1 and 2:30pm. Sat-Sun: Learn how creatures of the dark use their senses to navigate their environments in "Deep Dark Secrets," noon, 1, and 2:30pm. Sun: Singer-songwriter Gary Lapow performs traditional holiday songs, 1pm.

Museum of Children's Art 560 Second St, Oak; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. This museum features children's art exhibits, art classes, workshops, and other resources for kids, including a new exhibit showcasing children's book illustrators, "Then and Now."

Oakland Museum of California 1000 Oak, Oak; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "La Flor y la Calavera: Altars and Offerings for the Days of the Dead," "Secret World of the Forbidden City: Splendors from China's Imperial Palace," and "Fired by Ideals: Arequipa Pottery."

Oakland Zoo 9777 Golf Links, Oak; (510) 632-9525. Daily, 10am-4pm. \$3.50-6.50. Parking \$3. More than 300 animals from around the world occupy 100 acres of land; check out the new Wart Hog exhibit.

in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour more than 70 murals in the Mission during this six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and Dominoes — or you can bring in games — in this weekly group.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

Wine tastings Hats Off! Wine Merchant, 3701 Geary, Ste 102; 750-9707. Fri, 3pm; Sat-Sun, noon. Free. Sample wines from France, California, and other locales.

Bay Area

North Berkeley Senior Center 1901 Hearst, Berk; (510) 644-6107. Various ongoing events; call for times and prices. This nonprofit center holds ongoing social events and activities for senior citizens.

Parenting classes Bananas, 5232 Claremont, Oak; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a new topic led by a facilitator and group support.

'Sunday Boyz Brunch and Hike' International House of Pancakes, 1825 Fourth St, San Rafael; (415) 485-0870. Sun, 10am. Free. This hiking and social club for gay and bisexual men meets for brunch before venturing off to a nude beach or trail.

Support group for women coming out Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 6:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979." More than 100 paintings, handscrolls, albums, and fans from a private collection. Through Jan 14.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Cut and Paste: California Scrapbooks." Exhibit includes scrapbooks, diaries, and photo albums from the late 19th and 20th centuries. Through Sun/31.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Sun/31. "The Figure in

20th Century Artists Books from the Reva and David Logan Collection." Through Feb 11. "The Visual Art of John Cage: To Sober and Quiet the Mind." Over 50 prints by the composer-artist. Through April 30.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Even More Stranger Than You." The works of Brian Biggs, Lloyd Dangle, Jason Jagel, Isabel

Samaras, Chris Ware, and Steven Weissman. Through Feb 25.

M.H. de Young Memorial Museum 75 Hagiwara Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). Closed Dec 31-Feb 2005.

"Farewell Week at the Old de Young Museum." Six exhibits relating to the historical periods of the museum. Free admission and

Continued on page 88

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BART mural tour Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

'Brown Bag Lectures' UCSF, Health Sciences West building, 513 Parnassus; 476-4394. Wed, 12:10pm. free. These free weekly lectures focus on various health and medical concerns; bring a lunch.

'Caregiving 101' California Pacific Medical Center, Women's Health Resource, 3698 California; 824-3269. Tues, 6pm. Free. These free classes help teach you how to assist a loved one living with HIV or cancer.

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

Figure drawing session Spec's, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Old St. Mary's Church, Paulist Center Bookstore, Room five, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Gen Wangchen teaches this ongoing drop-in class on philosophy and meditation.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm and 6-9pm; Fri, 6-9pm; Sat, 10am-1pm and 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops

Museums

From page 87

flash photography permitted. See 8 Days a Week, page 62. "From Three Continents: Textile Acquisitions, 1996-2000." Through Sun/31. "Pan American Unity Exhibit: Exploring the Mural by Diego Rivera." Through Sun/31. Exploratorium 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm (Wed until 9pm). \$9, \$7 students

and seniors, \$5 youth (free first Wed). "The Changing Face of Women's Health." This exhibit includes video, art, and text. Through Mon/1. "Traces of Time." Over 30 photographic images by William Neill. See Critic's Choice. Jewish Museum 121 Stewart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Light, Life, Libeskind: A Look at

the New Jewish Museum San Francisco." Through Jan 28. Mexican Museum Fort Mason Center, Bldg D, Marina at Laguna; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 students and seniors (free first Wed). "Chicanos en Mictlán: Día de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Sun/31. Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Life and Form." Exhibition of Bay Area student sculptures. Through Thurs/4. "Beniamino Bufano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics highlight the career of the famed San Francisco sculptor. Through Jan 14. San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-5pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through Jan 31. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15. "Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Through Jan 15. "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through April 3. "Hiroshi Sugimoto: The Architecture Series." Thirteen photographs of 20th-century architecture from around the world. Through March 4. "Selections from the Permanent Collection of Architecture and Design." Work by modern architects and designers. Through March 4. Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Tom Friedman, 00." A 10-year survey of works by the American artist. "Juvenilia." Both exhibits through Jan 28.

Bay Area

Angel Island Immigration Station Men's Barracks, Angel Island; (415) 543-0520. Accessible

by ferry from Tiburon, (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo, (415) 773-1188. Daily, 11am-3pm. "Prisoners of Age." An exhibition of photographs looks at elderly prisoners in North America. Through Sun/31.

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part 1 of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Marin Community Foundation 17 E. Sir Francis Drake Blvd., Ste 200, Larkspur; (415) 499-8350. Mon-Fri, 9am-5pm. "Community Creates Art!" Works by Canal Arts of Pickleweed Park, Cedars Center of Marin, and Marin Interfaith Youth Outreach. Through Thurs/4.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Boscon." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm (from Jan 1-24, also Tues); Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 31. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29.

UC Berkeley Art Museum 2625 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Continuous Replay: The Photographs of Arnie Zane" (on display at Pacific Film Archives, 2625 Durant). Through Mon/8. "Tacita Dean/MATRIX 189 Banewell." Dean used four cameras to track a solar eclipse of 1999. Through Jan 28.

Galleries

Opening

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New paintings by Livia Stein. Through Sun/31. A two-person exhibition by Nathaniel Price and Ken Weathersby. (reception Thurs/4, 5:30-7:30pm). Jan 1-30.

Ongoing

A.O.V. 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-8pm. Part two of Julio Morales's "Fuzzlyland" series is composed of 12 ballpoint drawings on white vellum (the first was exhibited at Terrain Gallery earlier this year). Rendered in simple blue lines, Morales's figures — dismembered, simplified bodies of boys and men — look to be from the pages of NAMBLA's how-to S-M guide. A disembodied face gagged at the mouth floats in isolation; figures participate in gestures that allude to scrubbing the floor, washing the dishes, and masturbating. The vague quality of these psychological pantomimes only adds to their perversity. The drawings, though sparse, have been layered with altered digital scans, suggesting that the prevailing mood of anxiety that quietly infuses these works isn't exclusively dedicated to the pictorial scenarios, but concerns the very practice of drawing in its search for self-definition. Through Sat/6. (Wilson)

Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "Tour Spiel," a collection of almost 100 photographs, depicts the not-so-glamorous life of both local bands and major national acts on the road. It's amazing how the bands begin to blur together and resemble one other after a while (with the exception of Michael Jackson, who always appears plastic) and lose their rock star aura the moment they leave the stage and hit the interstate. Most of the images are of band members. Other images were taken by band members and work toward a more cosmic metaphor for road life. In a photo of the French-Italian border, June of 44's Sean Meadows shot nothing more than a dark tunnel; it's a bleak view of transit/transition in a foreign place. Through Sun/7. (Westbrook)

ArtHaus 1053 Bush, Ste 2; 922-8219. Call for appt. "Paper Products: Works in, on, and about Paper," featuring works by Adam Kurtzman, Suzanne Benton, Samuel Fleming Lewis, and others. Through Sat/30.

Art Hut 626 Clayton, Apt D; 437-0949. Call for

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critic's choice: art

Charles Long and Mark Mothersbaugh

Through Mon/1, Saks Fifth Avenue window display

The displays in department store windows have long been denied the esteem received by high art. Neither the art world nor mainstream culture has quickly embraced the notion that fashion and art can coexist as more than influences on each other. However, the perceived lines that separate and define fashion and art continue to blur. For the past year the New York-based Saks Fifth Avenue Project Art program has featured window displays that combine contemporary art and designer merchandise. Artists have included William Wegman, Barbara Krueger, Faith Ringold, and Kenny Scharf. On display at San Francisco's Saks windows is "Holiday Situations," a collaborative effort between sculptor Charles Long — best known for his interactive sculpture *Bubble Gum Station*, a collaboration with the British

pop group Stereolab, which was featured in the 1997 Whitney Biennial — and Mark Mothersbaugh from Devo. Their installations suggest dreamy diversifications, infused with childlike wonder and playfulness that overpower the works' mysterious, brooding quality. Long stages large, bulbous sculptures of shimmering white plaster among mannequins whose apparel seems like an afterthought to the overall effect. The gaunt, expressionless figures markedly contrast his sensual, amorphous creatures in this weird, wintry wonderland. Mothersbaugh adds to the experience with an electronic, upbeat mantra that includes laughing, purring, and bells a-ringing. This collaborative display is especially dazzling at night. Post and Powell, S.F. (415) 986-4300. (Megan Wilson)



DETAIL FROM "HOLIDAY SITUATIONS" (2000), BY CHARLES LONG

appt. "Natty," eight artists exhibit their idiosyncratic work. Through Sat/6.

Artseal 1847 Larkin; 567-3523. Mon-Fri, 10am-6pm; Sat, 10am-5pm. A holiday exhibition of selected vintage photographs, including cityscapes and landscapes. Through Sun/31.

Artrock 1155 Mission; 255-7390. Tues-Sat, 11am-5pm. "The Art of Grace Slick," mixed-media creations. Through Sun/31.

Base 720 York, no. 102; 401-9025. Tues, Fri-Sat, 11am-4pm; Wed-Thurs, 11am-9pm. "Common Gaze," group photography exhibit. Through Sat/6.

Bayview Opera House Ruth Williams Memorial Theater, 4705 Third St, 643-7292. Mon-Sat, noon-5pm. "The Human Family Tree/A Walk Through Paradise, an environmental installation," exhibition of the works of Heidi Hardin with a soundtrack by Jonathan Sacks. Through Jan 14.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "A Decade of Sculpture: 1990-2000," works by Stephan Balkenhol; new sculptures by Rose-line Delisle. Both exhibits through Jan 27.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Highlights from Anne Carter's work. Through Sat/30.

Clarion Alley Between 17th and 18th Sts and Mission and Valencia; 863-1860. Call for hours. For the past eight years the Clarion Alley Mural Project (CAMP) has provided an alternative space for artists to express ideas and imagery that might not be supported by other civic venues. Andrew Schoultz's untitled mural is amazing in its formal scope and the emotional charge it sparks through its sociopolitical vision. CAMP founders Aaron Noble and Rigo Oo's *Superhero Warehouse* is a maximum-security facility for "additionally-abled" individuals. Check out the alley soon, since three buildings (including the two featuring the works by Schoultz, Noble, and Rigo) are slated for demolition in 2001 to make way for new condos. Ongoing. (Wilson)

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-4pm. Creativity Explored, which has provided adults with disabilities the opportunity to express themselves through art since 1983, recently opened its on-site gallery. Currently the work on view includes Sara O'Sullivan's whimsical grid drawings of birds and figures and her papier-mâché sculptures, Betty Bernard's highly textured complex collages that bring to mind Romare Bearden, and Frank Castello's colorful tile houses. One of the most stunning and delightful pieces is by Ricardo Estella: a rough-hewn, yet intricate, gold papier-mâché Spanish-style church featuring murals of Noah's ark, mermaids, and angels. The gallery also has several standing files of works on paper to peruse. Ongoing. (Wilson)

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Salon," a group show of seven new artists. Through Thurs/28.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. New paintings by Kyle McDonald and recent monotypes by Betty Merken. Through Jan 20.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. "Below Zero," winter landscapes by Lena Herzog. Through Jan 15.

Fort Haggis 3030 20th St, Unit B; 285-0321. Call for hours. New work by Cynthia Rojas. Through Jan 8.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "California," photographs by Robert Adams. Through Fri/29.

Friday the Thirteenth West 331 Potrero; 863-2255. Thurs-Sat, 1-5pm. Recent paintings by Jimmy Lee Sudduth. Through Jan 27.

Galerie Louvre 3571 Sacramento; 567-7557. Mon-Fri, 9:30am-6pm; Sat, 11am-4pm. Abstract expressionist acrylic paintings by Tom Schultz. Through Tues/2.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. Works by Alice Shaw and Wally Hedrick. Through Fri/29.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent paintings by Teo Gonzales. Through Jan 27.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent works of Karen Horn and Skip Steinworth. Through Sat/30. "Modern Masters, Works on Paper," by several artists. Through Jan 27.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "found," photographs by Nigel Poor. Through Jan 10.

Hosfelt 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Phylum: New Pictures," by Richard Barnes; "Thirty Times the Length of My Breath," works by Orit Raff. Both exhibits through Jan 20.

Pasquale Iannetti 531 Sutter; 433-2771. Mon-Sat, 10am-6pm. Various works by European, American, and Mexican masters. Ongoing.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Cagliari-San Francisco," oils on canvas and etchings by Mario Delogu. Through Jan 12.

Jennyjoy 49 Geary, Fourth fl; 398-2040. Tues-Sat, 11am-5pm. "[climax]," the works of Sheila Pepe, Jessica Snow, Jonathan Hammer, Bill Durgin, Julian Hoeber, Amy Ellingson, Jason Kleidosty, Twan Janssen, and Veronica Dejesus. Through Jan 27.

Jock McDonald Film Studio 1417 15th St; 282-6423. Call for hours. "Snap! Shots," photo surrealistic painting on velvet by Laura Hazlett. Ongoing.

Linc Real Art 1 Otis; 503-1981. Thurs-Sat 12-5pm (or call for appointment). Works by Charles Linder and Sam Tchakalian Through Sat/30.

M Gallery 555 Sutter; 398-3630. Thurs-Sat, 1-5 pm. Working mainly in bronze, Elisa Demetrios has produced many different sculpture series over the last 10 years, and a sample of each is showing at M (formerly the Mill and Short Gallery). Her five *Portraits of My Father* are the most powerful and visually complex of all the works in the show. To create the humanoid-crucifix forms, she used steel to form the base of the figures and dribbled bronze over them in uneven globs reminiscent of some horrible skin disease, turning the forms of her father into portraits of Dorian Gray. The *Doorway Series*, Demetrios's latest work, are a series of rectangular bronze doorways through which abstract shapes are caught in the act of passing. The shapes almost resemble paper cutouts and recall both humanoid forms and swinging doors — frozen in time but also seemingly capable of movement. Through Fri/29. (Westbrook)

Mission Cultural Center 2868 Mission; 821-1155. Tues-Fri, 11am-7pm; Mon and Sat, 11am-4pm. "Creativity Explored 2000," works by adults with disabilities. Through Wed/3.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. "Starry Nights," recent black-and-white work from photographer Neil Folberg. Through Sat/30.

111 Minna Gallery 111 Minna; 974-1719. Call for hours. "Novo Deus II," recent paintings by Doze Green. Through Jan 31. See online Critic's Choice at sfbg.com/AandE/Art/index.html.

S.F. African American Historical and Cultural Society Fort Mason Center, Bldg C; 441-0640. Wed-Sun, noon-5pm. "Black Artist: Creations 2000," various works. Through Sat/30.

S.F. Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "Canal," works by Liz Cohen, and "Made Lives," drawings by Sandra Wong. Through Jan 27.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm. "Anne Sanders. The Story of a Feeling," new work by Pierre Huyghe and Philippe Parreno. Through Jan 20. "Recess," a group show comprising work by eight individual artists and three artists' teams, encourages risk and creative liberation. The curators challenged artists to confront projects previously thought to be, as they phrase it in their exhibition statement, "too scary, too ambitious, too unambitious, too politically incorrect, too politically correct, too personal, too pretentious, too light, too big, too ridiculous or projects they conceived of as being impossible." In answer to this complex assignment, the artists inject the unruly and absurd into the familiar and traditional. Val F. Russell's *Virtual Tattoo, Part II* (a video projection layering graffiti onto stairs) explores the psychic parameters of space and entitlement, while Tania Vu's *Experiment* (a mass of English ivy, chart paper, solutions, electrodes, and electronics) defies traditional notions of art. Several works seem too contrived in this environment of creative abandon, but I consider them exceptions in an impressive show overall. Through Jan 20. (Wilson)

SF Photography Center 50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11-5pm. "O

Continued on page 90

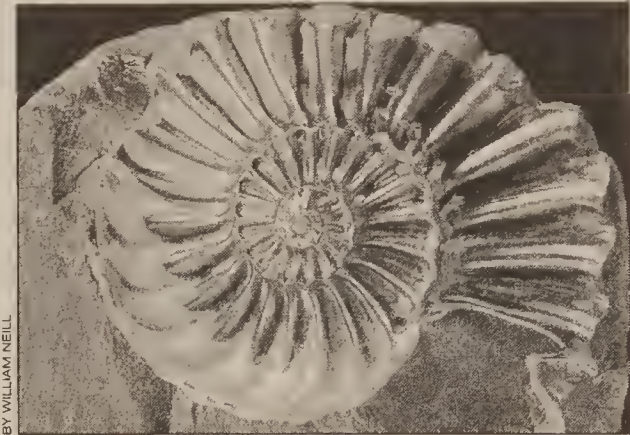
critic's choice: art

'Traces of Time'

Through Sun/7, Exploratorium

The earliest known writing has provided historians with reliable documents of our natural history as far back as 6,500 years ago. But reconstructing earlier times was all guesswork until geologists discovered that tree trunks and mountain ranges were historical documents too. *Traces of Time* showcases more than 30 of William Neill's incredible photographs of the natural world, most taken right here in California. Accompanying each image is interesting and easy-to-understand text written by Pat Murphy and Paul Doherty, who explain how we can learn to "read" the passage of thousands, or even millions, of years in the rock formations and dead wood of Yosemite, the Mojave Desert, or Mendocino's Bowling Ball Beach. The exhibit runs through the basics of plate tectonics, glacial movement, tree rings, and volcanic activity. Neill's *National Geographic*-style images communicate in super-saturated color what would take hundreds of pages of text to describe. Vast panoramic shots show us the long, inexplicable tracks of boulders skidding one millimeter at a time across the desert floor. Intense close-ups focus on the individual specks of dirt that make up one summer in the life of a thousand-year-old glacial ice pack. Over great stretches of time, plant roots can turn solid rock into loose dirt, and Neill shows us a beautiful and dramatic example: an orange flower growing out of a small crack in a sheer cliff face. After *Traces of Time* humbles you with its display of the force of nature, return to the discoveries that remain in the rest of the museum. The Exploratorium has extended hours for the holidays, so be sure to call for more information on other exhibits. *Tues. and Thurs.-Sun., 10 a.m.-5 p.m.; Wed. 10 a.m.-9 p.m., 3601 Lyon, S.F. \$9, \$7 students and seniors, \$5 disabled and children and youths 6-17, \$2.50 children 3-5.* (415) 563-7337. (Lindsey Westbrook)

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Galleries

From page 89

Tannenbaum: The Final Days," photographs by Dorja Mueller-Beilschmidt. Through Sat/30.

San Francisco Center for the Book 300 1st De Haro; 565-0545. Mon-Fri, noon-5pm. "Learning Curves," recent works by the Mills College Book Arts Program and the artists that influenced them. Through Sat/6.

San Francisco Museum of Modern Art Rental Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm.

"Creatures and Critters," wild artists and wild animals, and "Creative Growth," portraits of artists by Leta Ramos. Through Thurs/21. **San Francisco Women Artists Gallery** 370 Hayes St; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; 2nd and 3rd Sun, 1-4:30pm. "Celebrations," an all-media exhibit. Through Sat/30.

Saks Fifth Avenue Window Display Post and Powell; 986-4300. See Critic's Choice.

Shapiro 760 Market, Ste 248; 398-6655. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.

"Vulgaris," photographs by Ron van Dongen. Through Jan 13.

Marcel Sitcoske 251 Post; 434-4804. Mon-Sat, 10am-6pm. "Reading the Water," photographs by Ray Charles White. Through Jan 6.

Songlines 619 Post; 614-1223. Tues-Sat, noon-6pm. "Two Women Dreaming," paintings by Kathleen and Gloria Petyarre. Through Jan 6. **Thatcher USF; Gleeson Library/Geschke Center**, 2130 Fulton; 422-2434. Call for hours.

"Gravity's Pull," sculpture by Pamela Blotner and Kit Cameron. Through Fri/5.

University of San Francisco 2130 Fulton, Gleeson Library/Geschke Center Lawn; 222-2434.

"Sculpture/USF/2000," free public outdoor sculpture exhibit. Through Fri/5.

Vorpai 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Art of the Vine," various artists celebrate the joy of wine. Through Sun/30.

Bay Area

Albany Arts 1251 Solano, Albany; (510) 526-9558. Tues-Sat, 10am-6pm; Sun, noon-5pm. "Trees of the Sierra: Fall to Winter," color photographs by Michael Williams. Through Mon/1.

Babilonia 1808 1808 5th St, Berk; (510) 549-1808. Wed-Sat, 11am-6pm. "Atom Boy Returns to Save the World?," international contemporary arts program featuring Japanese artist Kenji Yanobe. Through Jan 14.

Bedford Dean Leshner Regional Center for the Arts, 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). "Witness: Endangered Species of North America," 140 photographic portraits of plants and animals now on the endangered species list. Through Jan 7.

Bing Gallery 2314 Telegraph, Oakl; (510) 625-0910. Sat-Sun, 1-5pm. A viewing of works by

Susan Marie Freda and Rebecca Aviva Schwarz. Through Sun/31.

Crucible 1036 Ashby, Berk; (510) 843-5511. Mon-Fri, noon-10pm; Sat-Sun, noon-6pm.

"Catalyst: A Juried Exhibition of Crucible Artists," a viewing of art by students, past and present. Through Jan 31.

Thelma Harris Gallery 5940 College, Oakl; (510) 654-0443. Tues-Fri, 11am-7pm; Sat, noon-5pm. "Straight from the Soul," wall sculptures and paintings by Kevin Cole. Through Sun/31.

!hey! 4920b Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Paintings and ceramic sculpture by Michael Perkin. Through Sat/30.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Fourth Annual Faculty Exhibition," paintings of Fariba Bogzaran, Michael Grady, Leigh Hyams, Fred Martin, Jeremy Morgan, and Christine Peirano. Through Thurs/4.

Mill Valley Sculpture Gardens 219 Shoreline Hwy, Mill Valley; (415) 381-9922. Wed-Sat, 10am-5pm; Sun, noon-5pm. "Objects of Desire," functional and decorative art by 30 artists. Through Sat/6.

office/gallery 2934 Ford #19, Oakl; (415) 733-6574. Hours by appt only. "Five Story Fall," a collaborative work by five conceptual artists. Through Jan 12.

Cecile Mochnek 1809D Fourth St, Berk; (510) 549-1018. Wed-Sat, 11am-5pm; Sun, noon-5pm. "The Gift of Art: Small Works," new works by Stuart Allen, Dina Angel-Wing, and many others. Through Jan 14.

Pro Arts 461 Ninth St, Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. The 2000 Juried Annual Art Exhibit. Through Sat/30.

San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. Contra Costa College student art exhibit. Through Jan 13.

21 Grand 21 Grand, Oakl; (510) 444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm. Sculpture, drawing, and painting by JD Schreiber. Through Sun/7.

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theater

Ongoing

A Christmas Carol Geary Theater, 415 Geary; 749-2228. \$11-49. Wed/27, 2 and 7pm.

American Conservatory Theater's staging of the classic Dickens Yuletide story of grumpiness, ghosts, and redemption has been an S.F. tradition for two and a half decades now, and with obvious reason: the alternately witty, scary, warm, and only mildly treacly adaptation by Laird Williamson and Dennis Powers hits just the right tone for broad, all-ages appeal. Scrooge is the only character allowed any real dramatic depth, and Raye Birk returns (and again codirects with Candace Barrett) to deliver the disdain, fear, and ultimate heart that the role demands. He leads a mostly — but not uniformly — effective cast of local theater veterans and ACT Young Conservatory performers, who don't really have much to do beyond providing the backdrop for Scrooge's transformation; Michael Gene Sullivan as Scrooge's nephew, Fred, and Wilma Bonet in a few small roles notably inject some personality into the ensemble. The evening's highlights include Robert Morgan's lush period costumes and the haltingly haunting entrance of the ghost of Marley. (Ann Brody Guy)

Debunking Love New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-35. Wed-Sat, 8pm (also Sun/31, 2pm). Through Sat/6.

In Prince Gomolvilas's play, Adam (Alfredo Victorio), a successful writer of detective novels, searches for the meaning of love in an emotional landscape shaped by San Francisco identity politics. Sexual orientation and race vie for Adam's loyalties as love interests Buddy (Robert Wu) and Tony (Steve Garland) try to spark a political commitment in this reluctant activist. Adam worries that his outing in the public eye will jeopardize the popularity of his white and decidedly straight private eye. The play tackles weighty themes with a light touch, the source of its strengths and weaknesses. The script saddles some good dialogue with a clunky theme. Despite the stilted aspects, however, the play has genuinely enjoyable moments. The performances are spirited, and Garland is exceptionally good. As for love, the play doesn't debunk it hard enough to instill a sense of existential crisis (its musings on the subject are superficial and familiar), but the final affirmation at least comes at us quietly and not unmovingly. (Avila)

Destin@ation.SF Victoria Theatre, 2961 16th St; 863-7576. \$25. Fri-Sat, 8pm; Sun, 7:30pm. Through Jan 21. Spectacles Productions presents their latest musical featuring lavish costumes and special lighting effects.

A Grand Night for Singing New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Thurs-Sat, 8pm; Sun, 2pm. Through

Jan 21. The New Conservatory Theatre Center presents Rogers and Hammerstein's musical revue.

•Mamma Mia! Orpheum Theatre, 1192 Market; 512-7770. \$33-75. Wed-Sat, 8pm (also Thurs/28 and Sat/30, 2pm); Sun, 2pm. Starting Sun/7: Tues-Sat, 8pm; Sun, 7:30pm. Through Feb 17. I can't admit to ever having been an ABBA fan, so I was amazed at how many of the group's 22 songs featured in this smash London musical were completely ingrained in my consciousness. Catherine Johnson's book, centered on a wedding on a Greek island, is an amusing trifle but often quite clever in working in these familiar songs. Given the high camp factor, what's surprising is just how effective these tunes are theatrically, and under Phyllida Lloyd's playful direction the evening has a joyous, megawatt energy more typical of old-time musical comedy. This U.S. premiere features a marvelous cast, spot-on musical direction by Edward G. Robinson, and a simple but luscious production design by Mark Thompson. It's a bubble-gum evening to be sure, but of very high quality and enormous fun. (Rosenstein)

R. Buckminster Fuller: The History (and Mystery) of the Universe George Coates Performance Works, 110 McAllister; 392-4400. \$30-35. Wed/27-Fri/29, 8pm; Sat/30, 3 and 8pm; Sun/31, 3pm. Presented in the format of Fuller's famous marathon lectures, this new solo show (here in a return engagement) written and directed by D.W. Jacobs telescopes into a few hours a rich combination of memoir, history, science, economics, philosophy, prophecy, and prayer.

Shear Madness Mason Street Theatre, 340 Mason; 982-5463. \$34-36. Runs Wed/27-Fri/29, 8pm; Sat/30, 6:30 and 9:30pm; Sun/31, 3 and 7:30pm. The city's longest-running play revolves around a murder committed in a wacky Nob Hill salon.

Teatro ZinZanni: Love, Chaos, and Dinner Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$125-140. Wed-Sat, 6:30pm; Sun, 5:30pm. Open-ended. This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff, and close encounters with talented dancers, comedians, singers, and acrobats.

•The Vagina Monologues Alcazar Theater, 650 Geary; 433-9500. \$30-45. Wed/27-Thurs/28, 8pm; Fri/29-Sat/30, 8:30pm (also Sat/30, 5pm); Sun/31, 3 and 7pm. Playwright Eve Ensler performs an evening of monologues culled from hundreds of interviews with women about their most private parts. A charismatic New Yorker, Ensler instantly establishes a chatty, affable tone, leavening material that could turn cheaply scatological with a delightful sense of humor. Given the tumultuous acclaim the show has received, I can't say I found many of these monologues terribly surprising; the indignities of theynecologist's office, for instance, are pretty well-worn comedic territory. What Ensler brings to the table are candor, playfulness, and a spiritual righteousness, and the laughter she provokes in celebrating vaginas as zones of power and pleasure is a singular gift. (Rosenstein)

•The Wrapping Paper Caper: A Tale of Holiday Mischief Il Teatro 450, 449 Powell; 433-1172. \$10-12. Wed/27-Sat/30, 1:30pm. Liebe Wetzel and her ensemble, Lunatique l'antastique, are generally known for puppetry intended for adults. But this holiday show is aimed at all ages, and it seemed to particularly delight the younger and older ends of the audience spectrum. Loosely structured as a film noir-style mystery involving a bumbling private eye and a conspicuously wrapped gift, this 40-minute show is basically an excuse for some wonderfully inventive and shamelessly silly puppetry crafted from ordinary objects. My own favorites were a glowing crustacean made of silverware and a basket of dinner rolls that went through some inspired transformations. Great lightweight fun, and a perfect break from the madness of holiday shopping. (Rosenstein)

•The Vagina Monologues Alcazar Theater, 650 Geary; 433-9500. \$30-45. Wed/27-Thurs/28, 8pm; Fri/29-Sat/30, 8:30pm (also Sat/30, 5pm); Sun/31, 3 and 7pm. Playwright Eve Ensler performs an evening of monologues culled from hundreds of interviews with women about their most private parts. A charismatic New Yorker, Ensler instantly establishes a chatty, affable tone, leavening material that could turn cheaply scatological with a delightful sense of humor. Given the tumultuous acclaim the show has received, I can't say I found many of these monologues terribly surprising; the indignities of theynecologist's office, for instance, are pretty well-worn comedic territory. What Ensler brings to the table are candor, playfulness, and a spiritual righteousness, and the laughter she provokes in celebrating vaginas as zones of power and pleasure is a singular gift. (Rosenstein)

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Greg Behrendt, Rick Overton, and Jim Short, \$15.

Java Source 343 Clement; 541-5610. Tues, 9:30pm: Laffacino Comedy Open Mike, with host Nick Leonard, free.

Jazz Performance Center 1801 Jefferson, Oak; (510) 982-0490. Sat, 8:30pm: All Pro Comedy Showcase, \$5.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

Paradise Lounge 308 11th St; 861-6906. Wed, 8pm: Chris Duffy and Gary Cannon host a night of stand-up comedy, \$6.

Punch Line 444 Battery; 397-4337. Wed-Thurs, 9pm: Matt Weinhold, Scott Capurro, and Tony DiJamo, \$8. Fri-Sat, 9pm and 11pm: Bobby Slayton, Matt Weinhold (Fri) and Nick Griffin (Sat), \$20. Sun, 8pm and 10pm: Bobby Slayton, Nick Griffin, and Tony DiJamo, \$35-60.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1226 Folsom; 864-3842. Spoken Word Salon with host Diamond Dave Whitaker and open mic, 8pm, free.

Thursday: Black Dot Cafe 2330 International, Oak; (510) 533-6629. Spoken word by Black Dot Artists Collective and open mic, 9:30pm, \$3. Café Firenze 2116 Shattuck, Berk; (510) 644-0155. Open mic with host Louis Cuneo, 7pm, free. Dalva 3121 16th St; 216-3592. Poetry Mission Thursdays featuring George McKibbens and open mic, 7pm, free. Mambo Mambo 1803 Webster, Oak; (510) 832-9422. Poetry Slam and open mic hosted by Sonia and Nisa, 8pm, free.

Tuesday: Black Repertory Theater 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents poetry, spoken word, and comedy, 8pm, donations accepted. Rockin' Java 1821 Haight; 831-8842. Open Mind Open Mic with Carvell, 8pm; sign up at 7:30pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. See Movie Clock, page 101, for theater information. Owing to the Christmas holiday, bookings were unavailable at press time.

Opening

Nowhere to Hide See "Cattle Call," page 51. (1:50)
O Brother, Where Art Thou? See "The Oddyssey," page 51. (1:47)

Ongoing

All the Pretty Horses If John Wayne galloped into the sunset on the back of the Black Stallion reciting lines from *The Shawshank Redemption* to the tune of "Rawhide," the confusing result might look something like *All the Pretty Horses*. Directed by Billy Bob Thornton (and adapted from Cormac McCarthy's novel), this genre-schizo flick stars Matt Damon (complete with faux tan) and Henry Thomas (of *E.T.* fame) as two thrill-seeking Texans who ride south across the Rio Grande, lured by dreams of becoming cowboys in Mexico. Set in the 1940s, *Horses* starts with promise, giving us plenty of humor, bucking broncos, shoot-'em-up gun fights, and a mysterious, forbidden

love interest (Penelope Cruz). However, the film quickly shifts from Western to sappy romance to melodramatic man-against-all-odds survival story. If good-looking guys sporting tight jeans and ten-gallon hats on screen is all that you crave, get in line; if it's enlightenment you seek, look elsewhere. (1:52) (Sabrina Crawford)

Before Night Falls Doing everything in the biopic format that an old hack like Oliver Stone would not, Julian Schnabel transcends the genre and creates a dream-work almost worthy of its inspiration, Cuban author Reinaldo Arenas. This is Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp looks great in a dress, but Sean Penn could use some help with his Cuban-speaking-

English accent) to make you feel you've been pleasantly dosed. Spanish heart-throb Javier Bardem, as the film's beefed-up, sexy version of Arenas, leads this Cuban time-trip — from heady revolution to homosexual backlash, and the actor, whether behind bars or beachside, brings Arenas's humor and pathos to life. (1:13) (Gerhard)

Best in Show The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the pre-competition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; superyuppie catalog connoisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimaran-

er; dentally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditsy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) (Fear)

Billy Elliot The word "inspirational" has been haphazardly used to describe this feel-good Brit flick about a motherless 11-year-old boy (sensitive portrayed by Jamie Bell) who has to repress his burning

desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliot* might seem inspirational. (1:50) (Gachman)

Bounce Whatever those two kids may say, Ben Affleck and Gwyneth Paltrow display

Continued on page 92

4 GOLDEN GLOBE NOMINATIONS BEST PICTURE (COMEDY)

BEST ACTRESS • JULIETTE BINOCHE BEST SUPPORTING ACTRESS • JUDI DENCH BEST SCORE • RACHEL PORTMAN



Juliette BINOCHE
Judi DENCH
Alfred MOLINA
Lena OLIN
and Johnny DEPP

MICHAEL WILMINGTON, *Chicago Tribune*

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A romance that is really romantic, a comedy that's really funny...It floods the screen with genuine magic."

JOEL SIEGEL, *Good Morning America*

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DAVID ANSEN, *Newsweek*

"A STYLISH FABLE WITH AN EXTRAORDINARY CAST!"

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THE DIRECTOR OF
"THE CIDER HOUSE RULES"

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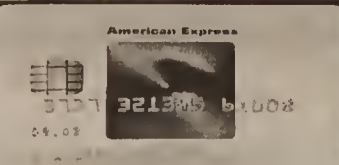
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BEST SCREENPLAY KENNETH LONERGAN

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film calendar first runs, rep films & movie clock

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So what if I dated Matt Damon? Penélope Cruz rounds 'em up in Billy Bob Thornton's *All the Pretty Horses*.

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 Peter Stack, SAN FRANCISCO CHRONICLE

"...wickedly funny...very sexy, very tender, very frightening...mischievous, subversive and liberating..."
 David Thomson, THE NEW YORK TIMES

"Rush's performance, which outshines his work in 'Shine', also makes him a devilishly lucid charmer."
 Joe Morgenstern, THE WALL STREET JOURNAL

"Rush tops himself in 'Quills'...it's an audacious performance."
 Michael Sragow, SALON.COM

Geoffrey Rush KATE WINSLET
JOAQUIN PHOENIX AND MICHAEL CAINE

Quills

REUNION PRODUCTIONS PRESENTS AN INDUSTRY ENTERTAINMENT PARTNERS ASSOCIATES PRODUCTION A FILM BY DON ROOS "QUILLS" STARRING GEOFFREY RUSH KATE WINSLET JOAQUIN PHOENIX AND MICHAEL CAINE. COSTUME DESIGNER: JANE ROBERTS. MUSIC BY: JAMES NEWTON HOWARD. EDITOR: JAMES NEWTON HOWARD. EXECUTIVE PRODUCERS: JAMES NEWTON HOWARD, JANE ROBERTS, JAMES NEWTON HOWARD. PRODUCED BY: JAMES NEWTON HOWARD, JANE ROBERTS, JAMES NEWTON HOWARD. WRITTEN BY: DOUG WRIGHT. DIRECTED BY: DON ROOS.

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 SAN JOSE - AMC SARATOGA 14
 LOS GATOS - LOS GATOS CINEMA

MARIN
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 NORTH COUNTIES
 ROHNERT PARK - PACIFIC'S ROHNERT PARK 16
 SANTA ROSA - RIALTO CINEMAS LAKESIDE

NO PASSES ACCEPTED FOR THIS ENGAGEMENT

Ongoing
 From page 91

a comfortable affection one would associate with lovers, not friends. Their on-screen chemistry is incredibly natural and unforced. Oh yeah, the movie's good too. Ben plays a slick ad executive who gives up his seat to an affable family man on a homeward-bound flight. When the plane crashes, killing everyone on board, Ben goes into his own personal tailspin of depression and drinking. A year later, on the road to recovery, Ben decides to lend a hand to the family man's widow, who turns out to be Gwyneth. Ben falls in love, but should he reveal his secret? *Bounce* feels like a movie at war with itself, as if director Don Roos couldn't decide if it was a sappy melodrama (warning: emotional manipulation involving cute kids) or an edgy, bittersweet romance (Ben and Gwyneth's scenes together are wondrous). The resulting film may be eclectic and scattershot at times, but it's also, warmly genuine. (1:46) (Taylor)

◀ **"Boys Life 3"** This latest package of recent gay-themed shorts from Strand Releasing offers a typically breezy, entertaining, occasionally provocative mix of comedy and drama. Beyond David Fourier's opener, French politics-of-sex treatise "Majorities in Space," all titles here are U.S.-made, conventional fiction narratives. Bradley Rust's "Hitch" brings considerable atmosphere and tension to that old chestnut, the two hetero best buddies who find their relationship entering new terrain. Gregory Cooke's "\$30" likewise refreshes a

tired conceit with restrained, even poignant treatment, as an adolescent (Erik McArthur) recoils from his dad's 15th-birthday "present": a deflowering "date" with a weary prostitute. Lane Janger's "Just One Time" (not to be confused with his recent feature-length expansion of the same name) is a hilariously pointed riposte to the hypocrisy inherent in one straight guy's sexual agenda. The longest, best-funded, starriest, and weakest of this bunch is "Inside Out," directed and written by Jason Gould (La Streisand and Elliott Gould's son). It's a silly comedy about...uh, being the child of celebrities, of course, with Jason pretty much playing himself. If this sitcomish half hour inadvertently satisfies only on the Hollywood-voyeurism level it decries, "Boys Life 3" is other 50 minutes offer compensating depth, talent, and stylishness. (1:18) (Harvey)

Cast Away *Cast Away*, which throws Tom Hanks at the mercy of the elements, is like *The Worst Case Scenario Survival Guide Movie*: full of useful tips, offering vicarious airport-read thrills, but incapable of viewing experience as anything more than a series of logistical snafus to be solved. In the duel between ordinary man and extraordinary adventure, ordinary wins: Hanks and director Robert Zemeckis (*Forrest Gump*) have made another uplifting paean to the banality of good. The star plays Chuck Nolan, a rush-rush, hustle-bustle Federal Express systems manager who's missing out on quality time with the people he loves. After this point is hammered home and then some, Chuck gets a wake-up call: sole survivor of a plane crash, he's

washed ashore on an uninhabited, well-off-the-maps South Pacific isle. He gets hairy, loses his love handles, and does a caveman dance around his first campfire — but there's nothing crazy, poetical, or large spirited about him; there isn't supposed to be. When Chuck finally gets back to civilization, his second priority (after reuniting with his girlfriend, Kelly, played by Helen Hunt) is to deliver the last remaining FedEx package, a notion of "decency" that offends because it reduces the big question to another empty, non-denominational feel-good homily. Filmmaking this expensively impersonal practically hands itself Oscars, telling you what to feel, when to feel it, and why. It's the spiritual equivalent of nasal spray: one quick chemical toot and you've got the illusion of clarity. (2:30) (Harvey)

◀ **Charlie's Angels** Doing roughly to the bloated action pic what *The Brady Bunch Movie* did for sitcoms, *Charlie's Angels* amplifies genre conventions just to the edge of absurdist prankdom, lavishing both irony and affection on the ultra-idiocy of it all. Blond airhead Natalie (Cameron Diaz), trailer-trashy Dylan (Drew Barrymore), and resident brain trust Alex (Lucy Liu) are multitasking party girls equally able to subdue criminals via plunging neckline or deadly back-kick. Private chick-dicks in the employ of ever elusive Charlie (still voiced by John Forsythe), with dithering Bosley (Bill Murray) as support liaison, the Angels here lay tail on the trail of corporate thieves who might end (whatever's left of) personal-institutional privacy as we know

Continued on page 94

SOME PASSIONS CAN NEVER BE TAMED.

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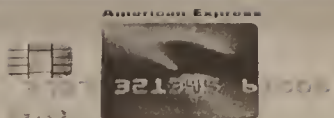
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Ongoing

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it. Or something like that. Willfully convoluted and so-what in plot mechanics, full of ridiculous slow-mo bunk-fu and absurd masters-of-disguise-deploy-sci-fi-gadgets-in-posh-environs stuff, the movie makes no sense whatsoever. But, in a possible first, that's intentional. (1:32) (Harvey) **Chocolat** A rather shameless slice of soccer-mom cinema, *Chocolat* tells the tale of a mysterious woman (Juliette Binoche) who sets up a chocolate shop with her daughter in a small French village. Naturally, her sweets awaken the dormant lives and libidos of the town's populace, which just irks those nasty, repressed villains (Carrie-Anne Moss, Peter Storemore, the great Alfred Molina) to no end. Oh, and did I mention those lusty Irish gypsies? While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallstrom (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat*'s insistence on milking "oohs" and "aahs" at every predictable turn betrays a greater desire to please crowds than to make a good film. If watching endless quantities of the film's title being consumed in a frenzy seems appealing, feel free to indulge; otherwise, the sickly-sweet aftertaste of this trite melodrama is apt to leave one feeling in need of an insulin shot. (1:56) (Fear) **Cirque du Soleil: Journey of Man** Synchronized mermaids swimming in 3-D? It's hard to imagine how this Imax adventure

could go wrong, or maybe it isn't. But trust me: this boy's journey to manhood is like "Disney on Ice" on cotton candy. Hung lamely on a fishing wire—thin story line that has the boy-adolescent-young-and-finally-old man tripping from landscape to landscape, meeting clowns, sprites, trapeze artists, and ... the Devil as he confronts the ageless profound questions that haunt humanity and bore the rest of us, this Montreal-based-human-circus movie doesn't even truly capture the bold gymnastics of a live Cirque du Soleil performance. If you do have under-12s to entertain, I suggest a couple rounds of killer video games instead. (1:38) *Metreon Imax*. (Gerhard)

◀ **Crouching Tiger, Hidden Dragon** *Crouching Tiger, Hidden Dragon* isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by former 007 sidekick-kick-ass and global supercop Michelle Yeoh. As the film begins, the would-be couple are standing on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei, King Hu's formative female action star), appears from the darkened past with a venomous sprite named Jen at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen (Zhang Ziyi) only seems the

faithful ward; inwardly she yearns for a life of freelance malfeasance and the companionship of a dreadlocked desert rascal named Lo (Chang Chen of *Happy Together*). Though ostensibly about Li Mu Bai's quest to retrieve his recently abducted Green Destiny, a mighty saber whose quietest quiver is enough to slice through palace walls, *Crouching Tiger, Hidden Dragon* is, under no thick veil, a romance. At once postcard serene and pyrotechnically outrageous, the film is a contemplative mood piece that's filled with slam-bang popcorn, a spider inside a butterfly. To miss it is to miss an enchanted one-off, a film so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) (Stephens)

◀ **CyberWorld** The "first all-animated IMAX 3-D feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a six-year-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and deepth digital animation stuff — cruising fantasy landscapes, roller-coaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature *Antz* and a '95 *Simpsons* episode. They're fun, which cannot be said for the uninspired framing segments with plucky 'lil Lara Croftoid Phig (voiced by Jenna Elfman) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a garage sale for digital eye-candy, its knickknacks thrown together for strictly commercial rather than conceptual reasons. (1:48) *Metreon Imax*. (Harvey)

◀ **Dancer in the Dark** Lars von Trier's *Dancer in the Dark*'s cruel puppet show is set in Washington, 1964, with main characters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. *Dancer* unites *Twin Peaks* with 1954's *Magnificent Obsession*, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer*'s nonmusical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own device: disorienting handheld video. *Dancer*'s first musical number exaggerates the musique concrète elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits.



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Night fever: Colleen Ann Fitzpatrick (a.k.a. pop "star" Vitamin C), Jeri Ryan, and Jennifer Esposito provide suction in Patrick Lussier's *Dracula 2000*.

But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short. As *Dancer's* story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Imitation*, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) (Huston)

Dude, Where's My Car? (1:23)

Dracula 2000 (1:39)

Dungeons and Dragons Heshers, social misfits, and wanna-be 12th-level mages rejoice! The cult role-playing game finally hits the big screen, albeit with a resounding thud. Some ne'er-do-well thieves and a sorcerer's apprentice gallivant amidst dwarfs, elves, digital effects, and a host of Ye Olde Renaissance Pleasure Faire extras in order to keep a magical scepter out of the hands of Insidious British Villain #437 (Jeremy Irons) — thus saving a young queen (Thora Birch)'s empire. Hard-core D&D fans who finally left their parents' basements to see this will delight in how the filmmakers managed to make all those Jethro Tull album covers come to life, but suffering through all the dragon's droppings of dialogue, wooden acting, and every stolen sci-fi/fantasy trope known to man (or elf) to see that singular minute of cool footage (dig that CGI dragon-fight!) is bound to make any dungeonmaster feel gyped. Final roll tally: 0 for dexterity, a 22 for hamminess, and a whooping 27 for sheer ineptitude. (1:47) (Fear)

The Emperor's New Groove I hope this doesn't make me a bad person, but the things that will probably scare the hell out of little kids are the things I like best about Disney's latest animated offering. We're not in Tim Burton territory here, nothing seriously dark, just the occasional bit of viciousness. This Disney film learned a thing or two from its cartoon competitors over at Warner Brothers, and at its best *The Emperor's New Groove* recalls the manic anarchy — and nastiness — of *Bugs and Co.* It's got the family-friendly Disney thing going on strong through, as a selfish Emperor in pre-Columbian South America gets turned into a llama by a traitorous ad-

visor. Aided by a selfless llama-herder (try saying that out loud without smiling), he regains his humanity, learns a vague lesson about kindness, and encounters all kinds of really cool bats, bugs, jaguars, crocodiles, and icky things along the way. Actually, the kids will probably love it all; it's the grown-ups who will wince. (1:20) (Taylor)

An Everlasting Piece Since quirky, provincial comedies have been the U.K.'s main export post-*Full Monty*, it seems only natural that Tinseltown would jump on the genre bandwagon. And it does, with Dream-Works' *An Everlasting Piece*, a "quirky, provincial" comedy about two Irish barbers (Barry McEvoy and Brian O'Byrne) who go into the toupee business and engage in a "wig-off" with a rival business ... with hilarious yet heartfelt results! Director and cowriter Barry Levinson (*Diner*) reminds us why he's known for his knack for making losers oh-so-likable, be they from Baltimore or Belfast. Unfortunately, he's also notorious for a wildly erratic oeuvre (anyone remember *Jimmy Hollywood?* me neither), which isn't helped any by the unsure, all-but-the-kitchen-sink approach here. The consistent referencing of "the Troubles" amid the shtick is supposed to provide gravity amid the wit, but the forced Hollywoodized epiphany of brotherhood at the film's end leaves the whole movie feeling as false as the film's many follicular rugs. (1:49) (Fear)

The Family Man *The Family Man* is a Christmas Carol-esque tale about an emotionally frigid but terribly wealthy single financier (Nicolas Cage) who wakes up one Christmas morning to find himself living the life he would have had if he'd married his college sweetheart (Tea Leoni) and moved to the suburbs to raise a family. Director Brett Ratner (*Rush Hour*) seems well aware that he's been given the opportunity to graduate from Chris Tucker comedies to some really top-shelf hack material, and he hits all the buttons like a pro. The film's only spark is found on the edges of Cage's performance, as he contemplates the horrors of his new life in suburbia. By not masking Cage's initial yearning for the financial rewards and superficialities of his previous life, the film actually gets a little gritty. Of course, this being a holiday release, it immediately lightens things up by making the kids do something precious. I suspect the people behind *The Family Man* have more in common with Cage the corporate jerk than with Cage the husband and father, which might account for the simplistic,

patronizing depiction of suburban life. (2:04) (Taylor)

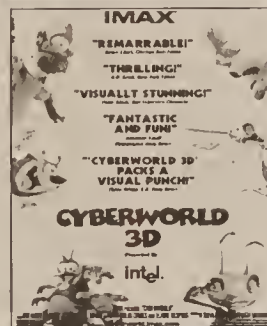
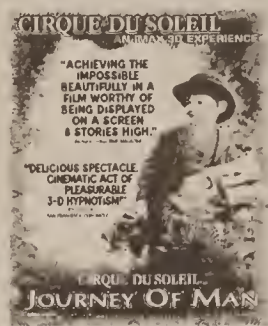
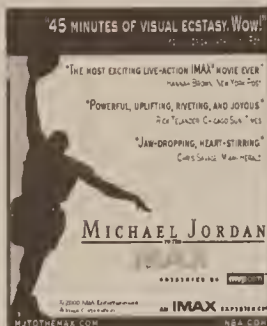
Fantasia 2000 (1:15) *Metreon Imax*.

Finding Forrester With his *Psycho*, Gus Van Sant proved that he could expertly mimic the structure, if not the substance, of another director's film. Now, with *Finding Forrester*, he shows he can do the same thing with his own work. *Finding Forrester* isn't a terrible movie, but it's a baffling choice for Van Sant, since it's almost an exact copy of *Good Will Hunting*. This time, the working-class prodigy is a 16-year-old literary wunderkind named Jamal Wallace. Sean Connery plays his wise but damaged mentor, a Pulitzer prize-winning novelist who became a recluse following the death of his brother. As in *Good Will Hunting*, opportunities abound for the young autodidact to put snobs in their place with his prodigious knowledge. Robert Brown plays Jamal with soulful charisma, but his character would be more believable if he weren't perfect in every way: he's a charming and self-possessed teenager, an amazing athlete, and a blazingly brilliant writer who apparently knows the entire English canon by heart. To further emphasize the *Good Will* connection, Matt Damon makes a cameo — but then, bizarrely, so does Joey Buttafuoco. (2:27) (Goldberg)

Genghis Khan (1:45)
A Hard Day's Night *A Hard Day's Night* isn't so much time capsule as spaceship, this time around dusted and remixed by the good folks at Miramax for maximum sonic displacement and impact. Partially because it was a relative cheapie (\$500,000) and a quickie, shot before the Beatles' famous Ed Sullivan splashdown, the film was postdubbed, and the voices in the original are freakishly out of sync. Seemingly anybody who digitally "remasters" music-against-voices levels simply makes the music sound as synthetically-tacked on as possible — not that this is inappropriate or incongruous. It in fact enhances the effect of the original film: mod-ish, post-keen, and ultra-now, the "re-stored" levels are an assurance that we are living in just as plastic an age. What's touching about *A Hard Day's Night* is how much it rides on pure plasticity. One critic's pegging of former ad director Richard Lester's style as "Rube Goldberg" is perfect; everyone on the film seems on their toes to finesse the insouciance. Much of this depends on the moments in the film when it looks sloppiest and no one gives a

Continued on page 96

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In *Thank You and Goodnight!*, director Jan Oxenberg creates a collage of interviews, art, and family photos to pay tribute to her terminally ill grandmother, Mae Joffe. Through shifting lenses of humor (Oxenberg is also a stand-up comedian), sadness, frustration, and pain, the film, which took home Best Documentary honors at the 1991 San Francisco International Lesbian and Gay Film Festival, examines one of life's most difficult subjects: death. Filmed over 12 years (during which time Joffe passed away), this deeply personal work starts as a eulogy, retracing the life of its star through family-member monologues, old pictures, and heirlooms. Narrated by a reflective Oxenberg (who appears alternately as an adult and as a cardboard cutout of herself as a young girl), the film is guided throughout by the spirit of Joffe and the memories she inspires. Scenes of the filmmaker's family remembering their matriarch with laughter are mixed tender moments in which the camera lingers on the wan, ailing Joffe as she says her good-byes. While Oxenberg's grieving process is individual, the issues she grapples with in *Thank You and Goodnight!* — the pain and difficulty of letting go and accepting the loss of a loved one — are universal. See *Rep Clock* for times. (Sabrina Crawford).



PHOTO OF JAN OXENBERG

Ongoing

From page 95

fuck: the crummy lip-synching in the baggage car during "I Should Have Known Better," the bobbling camera seemingly tossed to each Beatle in the "Can't Buy Me Love" sequence — still a terrific vacation from your senses with helicopter shots, fast-slo shifts, fun as solid, busy abstraction. (1:31) (Edward E. Crouse)

How the Grinch Stole Christmas Tinges of Ace Ventura pop out every once in a while but luckily Jim Carrey doesn't do his usual over-the-top, annoying schtick with Ron Howard's version of Dr. Seuss's *Grinch*. Subdued he's not, but he's also got on a costume that covers every inch of his face and body, so who knows what rubber band-y, nerve-grating expressions are going on under there. Plus, everyone involved in the making of this film is obviously having fun, and if Dr. Seuss is good for anything, it's that. Howard has managed to create a completely entertaining film that'll make real-life Grinches and cynics all mushy inside. And we're in dire need of a timeless, original Christmas movie à la *Christmas Story*, not to mention an entertaining, classic children's flick that adults'll dig too. (1:38) (Gachman)

Malena (1:44)

• **Me and Isaac Newton** The latest well-funded nonfiction survey by Michael Apter (7 through 42 Up) is neither socio-anthropological nor political, but it is secular-humanist propaganda in a way. (And yes: that is a good thing.) Apted admiringly profiles seven top-ranked scientists, who range all over the map in age (38 to 81), motivation, character quirks, and field of concentration. The director isn't interested so much in scientific responsibility, or even these brilliant minds' particular discoveries. Instead he focuses on science as creative expression, treating his interviewees with the same warmth, fascination, and gratitude that documentaries usually reserve for artists or human rights martyrs. *Me and Isaac Newton* is a wonderfully entertaining, nonstuffy inspirational tool that makes high-minded scholarship look fun, even cool. (1:48) (Harvey)

Meet the Parents A lovable schnook (Ben Stiller) goes to meet his girlfriend's über-WASP parents and gets the feeling her father (Robert De Niro), an ex-CIA analyst, is trying to psychologically break him. The joy of *Parents* lies in its ability to wring every ounce of paranoia and discomfort out of a simple premise. A comedy that banks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the leads locking horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likable-everyman award; he's a great foil for De Niro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the *Austin Powers* movies) has a tendency to amp up the sitcom schtick for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, *Parents* may be the most charmingly romantic and funny interrogation session you've ever squirmed through. (1:48) (Fear)

Men of Honor Director George Tillman Jr.'s *Men of Honor* is a weird combination of hearty military bildungsroman and mushy racial reconciliation melodrama. The fact that it's based on the true story of Carl Brashear, the first black U.S. Navy diver, hardly excuses its relentlessly florid clichés. Its subtext seems to be that machismo trumps racism, as several climactic scenes involve Brashear impressing his white tormentors with brilliant feats of physical endurance. That said, both Cuba Gooding Jr., as Brashear, and Robert De Niro, as the alcoholic drill sergeant who first tries to destroy him out of racist resentment and who later champions him, transcend the material to give rich, compelling performances. Brimming with charisma, Gooding brings out both the stoic heroism and monomaniacal stubbornness in his character, while De Niro is alternately loosely cocky and intensely terrifying as a ruined man who hates blacks because he needs to feel that there are at

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least some people beneath him. Still, in true military style, *Men of Honor* manages to take an idiosyncratic life story and hammer it into something slickly predictable. (2:09) (Goldberg)

Michael Jordan to the Max Set around the Chicago Bulls' 1998 championship run, *Michael Jordan to the Max* is a must-see for any basketball enthusiast. Everybody else might as well stay home or check out one of the better I-max flicks, like *Everest*, instead. Packed with highlights from Jordan's celebrated career, this film has a great deal of nostalgic appeal, but come on, he's only been retired for two years, and he's not even dead yet. Added to the impressive footage is narration by Laurence Fishburne, which should make the film seem like a winner. Yet *Michael Jordan to the Max* can't escape the "you can achieve whatever you put your mind to" sentimentality that is a tired component of nearly every sports movie ever made. Why not just fill the biggest screen in the world with an hour of foxy Jordan's finest moments? Until such a film is made, this will have to do. (4:46) *Metrocon I-max*. (Jason Rezaian)

➤ **Miss Congeniality** It's certainly got a ridiculous, cheesy premise — "ugly," prat-fall-prone FBI agent (Sandra Bullock) gets beautified so she can go undercover at the bomb-threatened Miss United States Pageant — but somehow the agreeable *Miss Congeniality* manages something few contemporary Hollywood comedies are capable of: it's actually funny. Bullock, who also produced, obviously had a hand in the casting; for a feel-good flick by a little-known director (Donald Petrie, of *Grumpy Old Men* fame), *Miss Congeniality* boasts a relatively big-name supporting crew, including Michael Caine, Candice Bergen, William Shatner, and Benjamin Bratt, all of whom deliver with enthusiasm. But Bullock's clearly the star here, and, after a string of weak career choices (uh, *28 Days?*), she's wisely chosen a movie that spotlights both her *Speed*-era girl-next-door persona and her previously under-tapped proficiency for goofy physical comedy. (1:50) (Eddy)

102 Dalmatians This big-budget dog training extravaganza doesn't rate high in the *Babe* pantheon of anthropomorphic animal rights activist fantasies. In this drab, slobbery sequel, Glenn Close's scenery chewing, two-tone Cruella De Vil emerges from the slammer cured of her lust for a canine fur coat. But wouldn't you know it, she falls off the PETA wagon and has her hapless manservant go ahunting for those cute spotted poochies — with a whole-some parole officer in pursuit. This lackluster family movie is shamelessly similar to *Chicken Run*, this year's more charming endangered animal film — down to the elaborate production line bakery climax. While *Run*'s animated chickens were lovably artificial, the whole of *Dalmatians* seems cheaply faux, with live-action translations of cartoon violence that are unnecessarily mean-spirited and ugly. There are scenes of man-dog tug o' war, lots of canine drool, and an interspecies bacchanal banquet. But nothing is as unsightly as beefy Gerard Depardieu playing a hotheaded fashion designer as a hybrid of Jean Paul Gaultier and Karl Lagerfeld, complete with mullet, pony tail, and lion-fur hot pants. Feeew! (1:34) (Glen Helfand)

Panic Director Henry Bromell's *Panic* dares to take verily seriously what *Analyze This*, *Coldblooded*, *The Whole Nine Yards*, and *Gun Shy* have already parodied: that midlife-crisis-of-a-sensitive-hitman-in-therapy thing. William H. Macy plays Alex, a model son, husband, and father. He resides in some pristine commuter hamlet with loving wife and their adorable tyke. Doting gram 'n' gramps (Barbara Bain, Donald Sutherland) are just a hop and a skip away. Alex runs his own mail-order service, but he also works "in the family business": He kills people! For money! Alex doesn't like his "other" job, so he consults headshrinker Dr. Parks, whose caring rationality is personified by facially fuzzy-wuzzy John Ritter. (Repeat: *Panic* is not a comedy.) Alex hopes to heal his wounded inner child, but wouldn't you know, it's not that simple. Geez, can it be that cardigan-clad, pipe-smoking Pops has been, well, truly evil all along?? *Panic*'s bogusness is



Sexy leprechaun: Johnny Depp works an Irish brogue in Lasse Hallström's *Chocolat*.

exceeded only by its poker-faced self-importance. Bromell believes in lines even his actors, let alone the audience, cannot: "What do you want?" "You." Now we do know that Macy can lie with dog-smelling material and get up sans the fleas of humiliation. Which cannot be said of Sutherland or Bain, two oft-fine veterans whose "shocking" transformation here into Frankenfolks had me howling for mercy. (1:30) (Harvey)

Proof of Life To say that *Proof of Life* is carrying some rather heavy public baggage is a wee bit of an understatement; it's a sure bet that half of the Western world will be scanning every lingering look and closely framed two-shot of stars Meg Ryan and Russell Crowe for hints of that off-screen tabloid fodder. As it is, this ho-hum story of a hostage negotiator (Crowe) who "risks it all" to save the husband of Ryan's character needs that peek-a-boo publicity to help sustain open eyelids. Sure, swarthy Crowe has screen presence to burn, but other than a terse, stylistic prologue and the Chuck Norris-sanctioned finale, *Proof* seems downright inert. Director Taylor Hackford (*An Officer and a Gentleman*) handles the material awkwardly, and there is a distinct lack of money shots (any romantic scenes are currently steaming up a cutting-room floor). This whole affair seems destined solely for curio status and answering a future Hollywood gossip trivia question. (2:15) (Fear)

➤ **Quills** This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (*The Unbearable Lightness of Being*, *Henry and June*), makes square one the Marquis de Sade (Geoffrey Rush) — the man, the myth, the lech — and spirals outward. *Quills* explores how one rather extraordinary person affects the lives of those who, out of curiosity or revulsion, are drawn to his writings and subsequently become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care

of one Abbé de Coulmier (Joaquin Phoenix). When righteous bastard Dr. Royer-Collard (Michael Caine) arrives to oversee the institution, he prevents the Marquis — and his partner-in-crime, a chambermaid (Kate Winslet) — from smuggling any more prose to his publisher. When the Marquis is completely denied the ability to write, hell breaks loose for all the characters, not just the frustrated prisoner. This being de Sade's story, Kaufman takes an appropriately sadistic-meets-cheeky approach: plenty of visceral flourishes, double entendre-laden dialogue, and a naughty sense of humor. A vicious climax bleakly underscores the dangerous side of unchecked urges, but a surprisingly strong statement about the importance of art and freedom of expression emerges. (2:04) (Eddy)

Remember the Titans If you're a fan of the mighty Denzel, stay away from this clueless, lazily directed (by Boaz Yakin — *A Price Above Rubies*, *Fresh*) "true story" about a black football coach (Washington) recruited in 1971 to work in a recently integrated Southern high school, taking over the spot of the long-loved white coach (Will Patton) spot. So Washington's Coach Boone is a "race man." His mission isn't just to win football games, it's to change the world, change these boys, change the town — all noble intentions, of course, but c'mon. Coach Boone treats the players like Navy Seals during Hell Week, making them run at 5 a.m. to — guess where — Gettysburg — for empowering speeches about young men who died — for what? The movie has its heart in the right place, but it makes such clichéd mockery of the horrors of racism that it's hard to stomach. (1:53) (Gachman)

➤ **Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Set in a purposely vague, decrepit Coney Island epoch somewhere between the Me Decade

Continued on page 98

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Tunney). The film's prime notion of bravery: 'Tis better to risk several necks than give up on an already doomed one. The screenplay is credited to Robert King and Terry Hayes, but one detects the inimitable stamp of committee here, with Robby the Robot perhaps responsible for a final cut-and-paste. The ornery-obsessive resident hermit type "knows this mountain like nobody else"; his sage wisdom runs toward pronouncements like "People die up there!" When one imminent ice sculpture screams, "It's gonna blow!!!" you think, Baby, what here *doesn't* blow? *Vertical Limit* offers further proof that digital FX are a bad reason to make a movie, even when they're very good. And here, they're not. Hitherto able blockbustermeister Martin Campbell (*Goldeneye*, *The Mask of Zorro*) faux-hotdogs through a pileup of generally ludicrous crises creamed time and again by technology that (especially at an estimated \$100 mil price tag) is amazingly unamazing. If Hollywood can't reliably buy a thrill, what's left? Oh yeah: good storytelling. (2:06) (Harvey)

What Women Want You have to wonder what's really going on in a movie that so readily confesses its intention to turn manly movie icon Mel Gibson into a huggy bear for the chick flick market. As Nick Marshall, a sexist advertising exec, Gibson is forced to atone for his macho, philandering ways when Darcy Maguire (Helen Hunt) becomes his boss and orders him to start churning out ads for women's products like pantyhose. Accidentally electrocuted while cross-dressing—he's "doing research" on female consumers—Gibson gains the power to hear women's thoughts. With his new powers of perception, Gibson goes from being a clueless manipulative turd to a dangerous manipulative turd who can steal his female colleagues' ideas right out of their minds. Using his ESP, Gibson eavesdrops on Hunt's brainstorming and snaps up her job by launching a successful ad campaign for Nike women's division based on her thoughts. But Hunt ends up getting it on with Gibson, so I guess what women want (aside from Nike running shoes, of course) is to be professionally and mentally dominated by dipshits. This movie made me long for the good old days when Gibson was just a macho pig in leather instead of a cross-dressing nelly pig in control top pantyhose. (2:03) (Annalee Newitz)

◀ **You Can Count on Me** This is one of those quiet, austere films that seems like it isn't saying much until some corner is turned and you realize that it's speaking volumes. Laura Linney plays a single mom struggling to raise her young son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. Difficult at times, *You Can Count on Me* is an authentic and engagingly low-key film with a sincerity that can only come from the heart. (1:32) (Taylor)

say?" A not-quite-adoring yet well-short-of-penetrating look at a grassroots phenomenon, *Bittersweet Motel* is fun for the converted; *This Is Herbal Crap* for the rest of us. (1:20) *Red Vic*. (Harvey)

◀ **Gimme Shelter** While concert promoters beat their chests over the 30th anniversary of Woodstock last year, few made mention that 1999 also marked the anniversary of another milestone musical event. After the commemorative concert for peace, love, and music turned into three days of greed, breast-baring and pyromania, however, more than one astute critic recognized the spirit of Altamont in the chaotic footage. Noted documentarians Charlotte Zwerin and brothers Albert and David Maysles (*Salesman*, *Grey Gardens*) were filming the Rolling Stones as they finished up their first U.S. tour in three years. The idea for a last-minute free concert in the Bay Area's Altamont Speedway featuring the Stones and a few other groups seemed like a good idea at the time ("a Woodstock of the west," one journalist puts it); using fellow counter-culture icons the Hell's Angels as security for the show, however, spelled disaster from the start. The result, *Gimme Shelter*, not only documents one of the greatest bands of the era in a particularly fertile creative mode (post-Beggars Banquet and pre-Sticky Fingers, heard here in a primitive state) but also inadvertently captured what many consider the final nail in the flower-power coffin. The dark underbelly of the love generation shimmers above the proceedings like a haze, with drug freak-outs and hippie beatdowns casting a sickening pall over the proceedings. The shot of an Angel glaring malevolently at Jagger as he goes into his fey blues-man shuffle says it all: there's a bad mojo in the air just achin' to break. The doomed show ended with the stabbing and fatal beating of a fan, footage seen over an editing screen and watched by the Stones themselves; neither the band nor the viewing audience are let off the hook. A key piece of rock cinema and a stunning slice of vérité, the anniversary edition features a new sound mix and restores excised footage from the original version; the chance to see a piece of rock history unfold larger and louder than ever before

your very eyes is now, once again, just a shot away. (1:30) *Red Vic*. (Fear)

Thank You and Goodnight See Critic's Choice. (1:25) *Yerba Buena Center for the Arts*.

◀ **Trouble in Paradise** Watching Ernst Lubitsch's sophisticated 1932 comedy in this post-Farrelly brothers era is more than a nostalgic retrotrip to the cinema of yesterday; it's like rediscovering a long forgotten cinematic language. Instead of the abrasive, anything-goes, icky humor of, say, an *American Pie*, Lubitsch's film is a subtle, sparkling romp, featuring crisp dialogue, graceful pacing, and an excellent sense of

irony. It's about a pair of romantically involved thieves who run into difficulty when the male half of the duo falls for their latest mark, a heiress to a perfume fortune. The characters circulate through high-class parties and operas, always engaging in the most charming and amusing banter, but Lubitsch's touch can also be just the slightest bit subversive. There are slightly veiled, cynical references to the depression and class differences, as well as some very pre-code innuendo, all of which adds a light sour bite to a sweet, classic cocktail. (1:23) *Roxie*. (Taylor) ♦

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Blade Runner (Scott, 1982) Fri/29-Thurs/4, 1:30, 4:15, 7, 9:35. Original release version.

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\$2.50-9. "Post Holiday Film Series": "Powers of Ten" (Eames and Eames, 1978) and "Toccata for Toys" (Eames and Eames, 1957) Wed-Sun, noon; "Bunny" (Wedge, 1998) and "The Big Snit" (Condie, 1985) Wed-Sun, 2; The Man Who Planted Trees (Back, 1988) Wed-Sun, 4.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. No programs this week.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. No programs this week.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. *West Side Story* (Robbins and Wise, 1961) Wed-Mon, call for times.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *The City of Lost Children* (Jeunet and Caro, 1995) Wed, 2, 7:15, 9:40. *Gimme Shelter* (Maysles, Maysles, and Zwerin, 1970) Thurs-Sat, 7:15, 9:20 (also Sat, 2, 4). *Phish: Bittersweet Motel* (Phillips, 2000) Mon-Tues, 7:15, 9:15 (also Mon, 2, 4).

ROXIE 3117 16th St; 863-1087. \$3-7. *Trouble in Paradise* (Lubitsch, 1932) Wed-Thurs, 2, 4:30, 7, 9. *Breathless* (Godard, 1959) Fri/29-Thurs/4, 6, 8, 10 (also Sat-Sun, Mon, Wed, 2, 4).

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, Lower level, 100 Larkin; (415) 557-4277. Free. Christmas in July (Sturges, 1940) Thurs, noon.

21 GRAND 21 Grand Ave, Oak; (415) 681-3189. \$8-10. "Return of the Night of the Naughty Santas," short films and music by Nik Phelps and the Sprocket Ensemble and special guest Danny Shorago Wed, 7:30 and 9:30.

UC BERKELEY ART MUSEUM 2625 Durant, Berk; (510) 642-0808. \$4-6. "Tacita Dean/Matrix 189 Banewl," film installation by conceptual artist Tacita Dean Thurs, 11am-9pm; Fri-Sun, 11am-5pm. Through Jan 28.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. *The Decalogue IX and X* (Kieslowski, 1988) Wed-Thurs, 2, 4:30, 7, 9:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "Extreme Teens," videos created by or in collaboration with teenagers Tues-Sun, noon, 2:05, 4:15. Through Jan 28. Thank You and Goodnight! (Oxenber, 1991) Wed, 8. ❖

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Show times run Wed/27–Tues/2 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ⚡ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 100, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ⚡ P Geary/18th Ave. 752-5100. Call for times. Cast Away, Miss Congeniality, What Women Want.

BALBOA 38th Ave/Balboa. 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810. You Can Count on Me Wed-Thurs, 4:20, 7, 9:40. O Brother, Where Art Thou? (starts Fri) 11:40a, 2:15, 4:40, 7:15, 9:45.

CENTURY PLAZA ⚡ P So. San Francisco, Noor off El Camino. (650) 742-9200. Call theater for shows and times.

CINEMA 21 ⚡ Chestnut/Steiner. 921-6720. Call theater for shows and times.

CLAY ⚡ Fillmore/Clay. 352-0810. Malena 2:20, 4:40, 7, 9:20 (also Fri-Mon, noon).

CDLMA (METRO CENTER) ⚡ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. All the Pretty Horses, Dude, Where's My Car?, The Emperor's New Groove, Finding Forrester, Miss Congeniality, Quills.

CORONET & ⚡ P Geary/Arguello. 752-4400. Call for times. Vertical Limit.

EMBARCADERO CENTER CINEMA & ⚡ P One Embarcadero Center, Promenade level. 352-0810. All the Pretty Horses Fri-Tues, 12:30, 3:30, 6:50, 9:50. Best in Show Wed-Thurs, 12:30, 2:45, 5:05, 7:30, 9:50. Quills 1, 4, 7:10, 10 (also Wed-Thurs, 12:15, 3:15, 6:30, 9:30). State and Main noon, 12:45, 2:30, 3:45, 5, 7, 7:40, 9:40, 10:15. You Can Count on Me Fri-Tues, 1:30, 4:30, 7:20, 10:10.

EMPIRE ⚡ P West Portal/Vicente. 661-2539. Call theater for shows and times.

FOUR STAR Clement/23rd Ave. 666-3488. "Boy's Life 3" Wed-Thurs, 2:05, 5:35, 9:10. Bounce Fri-Tues, 3:50, 9:25.

Genghis Khan Wed-Thurs, noon, 3:40, 7:20; Fri-Tues, 1:50, 7:25. Suzhou River

Wed-Thurs, 1:55, 5:35, 9:15; Fri-Tues, 12:15, 5:50. A Time for Drunken Horses 2, 5:35, 9:10. Venus Beauty Institute noon, 3:35, 7:10.

GALAXY & ⚡ Sutter/Van Ness. 474-8700. Call for times. Cast Away, Crouching Tiger, Hidden Dragon, Miss Congeniality.

KABUKI B & ⚡ P Post/Fillmore. 931-9800. Call theater for show times. Cast Away, Charlie's Angels, Crouching Tiger, Hidden Dragon, The Emperor's New Groove, The Family Man, The Grinch, Miss Congeniality, Unbreakable, What Women Want.

LUMIERE & ⚡ P California/Polk. 352-0810. Before Night Falls 7, 9:50 (also Fri-Mon, 12:15, 3:30). Nowhere to Hide (starts Fri) 5, 7:25, 9:55 (also Fri-Mon, noon, 2:30). One Day in September Wed-Thurs, 12:30, 2:50, 5:15, 7:30, 9:45. Requiem for a Dream 4:50, 7:15, 9:40 (also Fri-Mon, noon, 2:30).

METREON & Fourth St/Mission. 369-6200. Call theater for show times. Cast Away, Charlie's Angels, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyber World (Imax), Dude, Where's My Car?, Dungeons and Dragons, The Emperor's New Groove, The Family Man, Fantasia 2000 (Imax), The Grinch, Michael Jordan to the Max (Imax), Proof of Life, Unbreakable, Vertical Limit, Wes Craven's Dracula 2000, What Women Want.

METRD Union/Webster. 931-1685. Call for times. An Everlasting Piece.

1000 VAN NESS & ⚡ P 1000 Van Ness. 931-9800. Call theater for show times. Dude, Where's My Car?, The Emperor's New Groove, The Family Man, Finding Forrester, The Grinch, Proof of Life, Rugrats in Paris, Unbreakable, Vertical Limit, What Women Want.

OPERA PLAZA & ⚡ Van Ness/Golden Gate. 352-0810. Best in Show Wed-Mon, 1:20, 4:20, 7:20, 9:45; Tues, 2:20, 4:50, 7:20. Billy Elliot Wed-Mon, 1, 1:30, 4, 4:30, 7, 7:30, 9:30, 9:50; Tues, 2:20, 2:30, 4:50, 5, 7:20, 7:30. A Hard Day's Night Wed-Mon, 1:10, 4:10, 7:10, 9:40; Tues, 2:30, 5, 7:30.

PRESIDIO ⚡ Chestnut/Scott. 922-1318. Call theater for shows and times.

STONESTOWN & ⚡ P 19th Ave/Winston. 221-8182. Call theater for shows and times.

VOGUE ⚡ Sacramento/Presidio. 221-8183. Call for times. The Family Man.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE & ⚡ P 3200 Grand, Oakl. 452-3556. All the Pretty Horses 11:30a, 2:15, 4:45, 7:15, 10 (Fri-Tues, 9:45 replaces 10 show). Cast Away noon, 3:15, 6:30, 9:30. The Family Man 12:30, 3:45, 7, 9:45. The Grinch Wed-Thurs, 11:30a, 2:15, 4:45, 7:15, 10. Miss Congeniality 11:45a, 2:30, 5, 7:30, 10.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Cast Away 12:30, 3:45, 7, 10:15. Dude, Where's My Car? 11:10a, 1:20, 3:35, 5:50, 8:05, 10:25. The Emperor's New Groove 10:55a, 1:10, 3:20, 5:30 (also Fri-Tues, 7:30, 9:55). The Family Man 11:05a, 1:55, 4:50, 7:45, 10:40. Finding Forrester noon, 3:55, 7:15, 10:10. The Grinch 11:25a, 2:10, 4:45, 7:10, 9:45. Vertical Limit 11:15a, 2:05, 5, 8, 10:50. Wes Craven's Dracula 2000 12:15, 2:45, 5:20, 7:55, 10:35. What Women Want 11a, 1:45, 4:35, 7:30, 10:25.

PARKWAY 1834 Park, Oakl. 814-2400. Best in Show Wed, 6:30; Fri-Sat, Mon-Tues, 7, 9:45. Charlie's Angels Wed, Fri, Mon-Tues, 9:15; Sat, 9. Meet the Parents Wed-Thurs, 7, 9:45; Fri, Mon-Tues, 6:30; Sat, 6. Purple Rain (New Year's Eve Funk Fest \$30) Sun, 8. Rocky Horror Picture Show Sat, midnight. Thrillville Psychotronic Film Show Thurs, 8.

PIEDMONT ⚡ Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon 1:15, 4:15, 7:15, 10. Quills Wed-Tues, 1, 3:45, 7, 9:45. State and Main 1:40, 4, 6:45, 9:15.

Berkeley area

ACT I AND II ⚡ P Center/Shattuck, Berk. 843-3456. Crouching Tiger, Hidden Dragon 4, 5:30, 7, 8:30, 10. (also Fri-Mon, 11:30a, 1, 2:30; Fri-Sat, 11:30).

ALBANY & ⚡ 1115 Solano, Albany. 843-3456. Malena 6:30, 8:45 (also Fri-Mon, 1:30, 4). State and Main 6:45, 9 (also Fri-Mon, 1:45, 4:15).

CALIFORNIA ⚡ P Kittredge/Shattuck, Berk. 843-3456. Chocolat 1:40, 4:20, 7, 9:35. A Hard Day's Night 1:50, 3:45, 5:45, 7:45, 9:45. Quills Wed-Thurs, 1:30, 4:05, 6:45, 9:20.

ELMWODD 2966 College, Berk. 649-0530. Call for shows and times.

EMERY BAY & ⚡ P 6330 Christie, Emeryville. 420-0107. Call for times. Cast Away, Crouching Tiger, Hidden Dragon, Dude, Where's My Car?, The Emperor's New Groove, The Family Man, Proof of Life, Vertical Limit, Wes Craven's Dracula 2000, What Women Want.

OAKS & ⚡ 1875 Solano, Berk. 526-1836. All the Pretty Horses 7, 9:30 (also Wed-Mon, 12:30, 3:45). Dude, Where's My Car? 6, 8, 9:45 (also Wed-Mon, noon, 2, 4).

ORINDA & ⚡ 4 Orinda Theater Square, Orinda. 254-9060. Cast Away 7:30 (also Wed-Mon, 12:30, 4). Chocolat 7, 9:30 (also Wed-Mon, 11:30a, 2, 4:30). Proof of Life 6:30, 9:15 (also Wed-Mon 12:15, 3:30).

SHATTUCK CINEMAS & ⚡ 2230 Shattuck, Berk. 843-3456. Best in Show 1, 3:15, 5:20, 7:35, 9:35. Billy Elliot 2:25, 5, 7:25, 9:55. Dungeons and Dragons Wed-Thurs, 1:55, 6:55 (also Fri-Sat, 4:30, 9:50). The Emperor's New Groove 1:10, 3:10, 5:10, 7:10, 9:10. The Family Man 1:30, 4:15, 7, 9:45 (Fri-Tues, 9:40 replaces 9:45). Finding Forrester 12:50, 3:45, 6:45, 9:45. Miss Congeniality 2:15, 4:50, 7:20, 9:55. O Brother, Where Art Thou? (starts Fri) 12:40, 1:20, 3:05, 4, 5:30, 6:30, 7:50, 9, 10:10. Requiem for a Dream 3:15, 7:40 (also Wed-Thurs, 12:45, 10). Unbreakable Wed-Thurs, 12:45, 1:50, 3:20, 4:35, 6, 7:15, 8:45, 9:45; Fri-Tues, 12:30, 10. You Can Count on Me 1:45, 4:20, 6:50, 9:20.

UA BERKELEY ⚡ 2274 Shattuck, Berk. 843-1487. Call for times. Cast Away, The Grinch, Proof of Life, Vertical Limit, Wes Craven's Dracula 2000, What Women Want.

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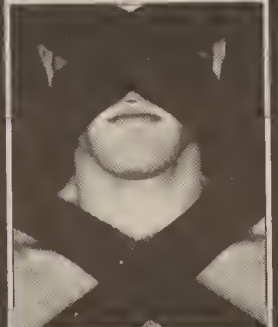
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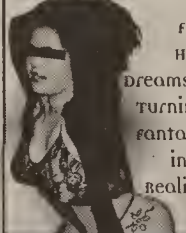
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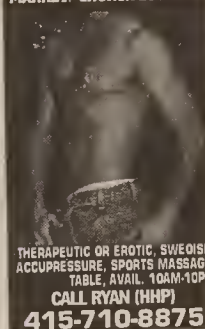
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If you're very real, honest, single, are looking to make new friends & are ultimately seeking your best friend & partner in life, then listen on. I'm 47 yrs. old, 5'6" tall & weigh 145 lbs. I'm a long-haired brunette with smooth, soft, golden skin. I seek a gentleman who's tall, husky & rugged. **Box 3443.**

I'm above average in looks. I'm 46 yrs. old. I'm exotic-looking. I have very long, dark hair & green eyes. I like to play music. I'm a musician. I'm a country girl. I'm looking for a very mature, well-established man who possibly does what I do. Get back to me. **Box 3178.**

I'm an Hispanic female who's 23 yrs. old. I'm 5'2" & weigh 135 lbs. I have long, brown hair & light-brown eyes. I'm looking for an Hispanic or white male who's between 18 & 24 yrs. old. **Box 2217.**

This is a 27 yr. old, black female. I live in the Richmond area. I'm just out here looking for some new people to talk to & new things to do. I'm a fun-loving, happy, very intuitive person. I feel as if my life is headed on the right track. I'm looking for someone who's the same. I'm looking to hang out with a group of people who are nice, who know where they're going in life & who are into spontaneity. Who are courageous & are well-rounded people. Some people say I'm an aggressive, dominant kind of person. I'm tall in height & have a medium body frame. I'm kind of a big girl. I'm around 5'11" & weigh 230 lbs. I have medium, reddish-brown hair. I have a child. I'm a single mom. **Box 11323.**

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My name's John. I'm a 35 yr. old, African-American male who looks much younger. I'm about 5'10" & weigh 170 lbs. I'm definitely in good shape & am definitely good-looking. This is for women who are in good shape & are good-looking. I'm looking for someone of any age who likes to have fun. **Box 11396.**

This is Michael. I'm 25 yrs. old. I'm Hispanic. I'm from San Jose. I'm 5'10" & weigh 200 lbs. I have a stocky build like a football player. I'm just looking for ladies who want to meet a very caring, outgoing, sensitive, playful, open-minded, romantic, all-around, fun type of guy. **Box 9301.**

My name's Erik. I'm kind of new to the system. I'm just trying it out & seeing what it's like. I'm just looking for a woman who wants to have a good time & who's looking for a good-looking guy. I'm 5'10" & weigh 170 lbs. I have brown hair & brown eyes. I'm a white, Hispanic male. Give me a call if you're interested. **Box 8359.**

This is Michael. I'm a 32 yr. old, white male. I'm 6'1" & weigh about 180 lbs. I have brown hair & brown eyes. I'm slim, fit & attractive. I'm in decent shape. I have an 8 yr. old son who lives with me on the weekends. I'm looking for a woman to be a good friend of mine, a lover & possibly have a long-term relationship with her down the road. Basically, if you think that sounds good, then please leave me a message. **Box 7670.**

My name's Steven. I'm looking forward to getting to know you better. I'm 5'9" & weigh about 168 lbs. I'm in good shape. I'm a professional in education. I teach television, radio production & also mass communication. I'm also an artist - a ceramic sculpturer. I have some bowls & sculpture pieces in a gallery in Pacific Grove. I love to travel. I'm very interested in world music & cultures. I love to dance, especially salsa, but I'll waltz, two step or dance to anything else. I'm very interested in theater & live music. I'd love to connect with you. Please send me a message. **Box 6806.**

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♣6811 (02/28/01)

BROWN SUGAR

Southern belle, elegant, available, desires to meet tall, distinguished, 64+, heterosexual male to enjoy ballet, opera, symphony, ballroom dancing. N/S, N/ Or, N/O. Disease free. Must be marriage minded enjoy life and grow old together in our Golden Years.

♣6753 (02/28/01)

VERY NICE ASIAN

LAOY SAF, 29, very attentive, sexy, sweet and nice smile, sincere, kind, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you I will take care and make your dreams come true.

SINGLE BLACK FOX

Sexy, smart, successful sista 35, 5'5", 125 who adores traveling abroad, salsa, performing arts and the outdoors seeks tall, sexy, spiritual active member of the opposite sex (any race) who is and can deliver the real deal. 8e smart, confident, liberal and seeking the "one".

♣6736 (02/28/01)

MARVELOUS MIDLIFE SWEETHEART

looking for the same for LTR. I am SWF, 5'4", very attractive, honest, fit, fun, loving/lovable. I like home, walks, outdoors, antiques, laughing, movies, music, honesty. You are 48-58, over 5'7", n/s. No heavy drinkers.

♣6579 (02/07/01)

IT'S TIME FOR US TO MEET

You: Ambitious, clean cut, tall, professional/financially secure, passionate, emotionally available, 30-40. Me: Ambitious, beautiful, sexy, confident, petite, smart, feminine, 30 looks 25. Ready for something real.

♣6600 (02/07/01)

GODDESS SEEKS KING

Big, African Goddess, seeks King to complete Queendom. Me: romantic, driven, intense. You: 25-40, bend over, slim/muscular, Cunnilingus expert. Communicator. LTR only. Romantic.

♣6619 (02/07/01)

TRAVELLER LINGUIST

athletic, seeks companion 40-50yrs old. Intelligent, nice, international spirit.

♣6743 (02/28/01)

EMPHASIS-PASSION

Very pretty, slender, sensual, SJF, 44, eloquent, animal/nature lover, athletic, broadly educated. Seeks attractive, graduate degree, athletic SWM 40-50, with integrity, is articulate, romantic, open to a family.

♣6146 (01/31/01)

BF STRONG WILLED

seeks easygoing professional SWM, with goatee, short hair, 5'6", thin build, small endowed for long term relationship. Honest N/S, N/O.

♣6645 (02/07/01)

RESPOND TO AN AD!

900 Telephone Responses

When you see this symbol ♣ you can respond by telephone. Call 1-900-328-0133 (anytime, 24 hours a day, 7 days a week). From a touchtone phone you can browse through the current introductions in the category that interests you, or you can listen to a specific introduction. To do this, use the four digit number after the ♣ symbol. New introductions are added at least once per day. Box numbers are valid in current issues. You can access a voice greeting within 30 seconds of your call. Cost is \$1.99 per minute. You must be at least 18 years of age.



WOMEN SEEKING WOMEN

EUROPEAN WOMAN

Need Apply. I'm femme and strong. I'm complex but not confused. Experienced but not used. Utop? Call for adventure. Me: Petite, educated, fun.

♣6833 (02/28/01)

FEMININE, ROMANTIC

and sensual, petite, busty, professional looking for same for erotic times. I'm clean, N/S, N/O, no butches, bi-curious. 5'5", 120 lbs., good sense of humor.

♣6717 (02/28/01)

BOUNCE!

Busty, Black beauty, tall, seeks two or three other, shapely, buxom, clear, discreet, attractive, women over age 40 to "please". No drugs or alcohol, just hot, fun!

♣6727 (02/28/01)

White female bi, busty, clean, discreet, honest, friendly and open-minded seeks female for fun in and out of bedroom. Let's meet for coffee.

♣6183 (01/03/01)

MEDIUM, BEAUTIFUL FEMME

ISO beautiful femme/ top. Be assertive not aggressive. Oance, yoga, theater, wine tasting, sandy beaches, romance, laughter are some of the things I love.

♣6821 (02/28/01)

HOLD ON MY HEART

GWF, Aries, 5'5", full-figured, brown/blue, tattooed, tomboyish. Into music, movies, flea markets, gym, weekends, passionate kisses. Seeks single, tomboy femme, 30-45, employed, honest, sincere, healthy/sane, fun. N/S, N/OR, 8i's, kids, drama. East Bay.

♣6649 (02/07/01)

Straight but very curious w/f 30's seeks other women age open for sensual exploration. I'm busty, slim, pretty, and very sensual. bi-curious mom's most welcome!

♣6611 (02/07/01)

GIRLFRIENDS

Seeking other women straight or gay over 21 to go out dancing in clubs, see live music or shoot pool in bars or cafes.

♣5950 (01/31/01)



MEN SEEKING MEN

Big, fat, huge cock sucker sucks big, fat, huge cocks. Squirt for me!

♣6442 (1/16/01)

QUIETLY DOMINANT

Black top man, 47, seeks receptive, mature, Hispanic male. I'm discreet, honest, 5'9 1/2", 180 lbs., Your dark skin, hair and moustache excite me.

♣6590 (02/07/01)

SEES STRAIGHT CELTIC MAN who appreciates kicking back for stress reduction by talented mature, discreet S F GWM. Essentials: Scots, Irish, Welsh. Over 30 and over 5'9" with hairy muscular bod. Married preferred. No strings. No reciprocation.

♣6616 (02/07/01)

CHARISMATIC ASIAN AMERICAN male, 20s, 5'7", N/S, enjoys quality activities like movies and dinner, dislikes club scene, seeking other males in 20s with similar interests.

♣6825 (02/28/01)

LATINO WANTED Attractive European, 29, 6'1", 185, brown hair, gray eyes, HIV-, looking for Latino male, age 22-32 years old for LTR. I live alone in S F, love travel, dining out, movies.

♣6720 (02/28/01)

DOWN ON YOUR KNEES! Attractive, slim MWM ISO bi or straight men who would love to perform orally on me. My wife does not like to suck. Slim and Asian a plus.

♣6139 (1/18/01)

200+LBS. SANTA BEAR WANTED Adventurous, good looking, healthy, 190 lbs., HIV-, 40+ GWM, wants fun times with a 50-60 year old jolly gent that likes to have a good time.

Please call if this sounds good to you.

♣6636 (02/07/01)

ARMENIAN Handsome, 41, 5'9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight-acting M, 25-40, honest, healthy, for dating and traveling.

♣5649 (12/28/00)

ASIAN MODEL IN L.A.

Athletic, masculine, HIV-, 24 y/o, guy in L.A. seeking straight acting, athletic, Italian guy under 35 y/o. I'm tired of the "Hollywood" attitude and ready to meet a down-to-earth guy. Let's swap pics over the net and see if the attraction is mutual.

♣6647 (02/07/01)

GWM, 25

6'2", slim, attractive, quick, cynical, mind, wildly varied interests seeks similar HIV-, mature, no Castro Clones, good personality, for dating 23-27.

♣6607 (02/07/01)

ORAL/VERSATILE

At your service. Cute 26 year old, 6'2", 170, red/blue, Caucasian male seeks generous female callers for satisfying, discreet dates.

♣6809 (02/28/01)

SLIM ASIAN

Caring WM, young 49, 6'2", 177, HIV- seeks slim, skinny Asian boyfriend 18-36. Write P.O. Box 212022, San Francisco 94121.

♣6302 (1/16/01)

Novice 8WWM, 54, 6'5", 195 STO free, attractive, intelligent, nice person. Seeks same qualities in others. Enjoy tenderness. Pluses for novices, BIF, straight men.

♣6748 (02/28/01)

Credit Card DIRECT

Call 1-877-337-3292 toll-free and charge your call to your credit card. No 900-number charges will be billed to your phone. Simply pay \$1.99 per minute billed to any Mastercard, Visa, or American Express.



Letter Responses

Ads that end with a ♣ symbol may be answered by mail. Send your stamped & sealed letter in a separate envelope to: **Connections**, 520 Hampshire Street, San Francisco, CA 94110-1417. It will be forwarded to the advertiser.

SILICON VALLEY GUY

5'9", brown/brown, hairy chest, 180-200lbs, would like to meet very hairy other guys for fun, romance and friendship. No fats over 250lbs or convicts. Drop me a line at PO BOX 2234 Los Gatos, CA 95031 or leave voicebox message.

♣6333 (1/16/01)

Okay, So I'll put to the chase-I WANT OICK! I want to suck it, get fucked by it. Versatile, you should like it (dick) too. 6'2", blonde/hazel, 190 lbs., looks (you decide). Just come with a mind, libido and a hunger we'll see what happens. Hung a plus, but skill and appetite more important. Gay? bi? Who cares- just know how to do it safe, sane and healthy.

♣6829 (02/28/01)

MILDLY COOL

GWM seeks same. 31, 6'1", 180 lbs., good-looking. Likes: Getting stoned, PJ Harvey, electronics, Mexican food, working out. 8e nice, cute, drama-free. No sluts/weakens.

♣6650 (02/07/01)

HOT, HUNG, MASCULINE Italian top man wants Black, Asian and Latino guys to "get off" with be masculine, in shape and under 45. Top or bottom.

♣6169 (12/25/00)

OUT GLM, 28

6'1", Pisces, bottom, looking for LTR. I'm sentimental, looking for LTR, likes hugging, cuddling, kissing, movies, walks, park, quiet times, clubs, shopping.

♣6751 (02/28/01)

8IMarried Male seeks same, Bi or 8i curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors.

♣6214 (12/25/00)

EROTIC LIAISON

Sexy older man seeks bossy, aggressive man any age. What you say goes. Otherwise sociable and equal.

♣6807 (02/28/01)

NORMAL STRAIGHT APPEARING GUY

Looking for same 21-36yo. I like to Work Out, Wrestle, play pinball, darts and pool, road trips, the mountains/coast.

♣6612 (02/07/01)

HARD SPANKING NEEDED WM, 40s, tall, slim; nice, smooth, exercised buns, healthy, seeks warmhearted step dad/brother with strong hand/strap. Any race/age, no sex.

♣6653 (02/07/01)

EAST BAY

Appreciative, mature Academic seeks Gay, Straight, 8i, exhibitionist or curious, 25-50, for private encounters at his home.

♣6777 (02/28/01)



HEAR the voice mail

introductions of SEXY, LOCAL WOMEN

just waiting to GET TOGETHER with

men in the bay area.

Listen to the Ladies now..call

1-900-328-0133

press 2 to browse ads

Calls cost \$1.99/minute. Must be 18+.

1-877-337-3292

RESPOND! Call 1-900-328-0133.

**You must be age 18+. Calls cost \$1.99/min. billed to your phone OR
USE YOUR CREDIT CARD 1-877-337-3292.**

c GUARDIAN nnections

My fetish is orally worshipping a black cock surrounded by lots of public hair. I am a WM, N/s good body. Prefer weekdays at your place.

♣6752 (02/28/01)

WELL-ENDED

Dominant Black male, 36, attractive, seeking serious, affectionate, submissive type for monogamous LTR. Age/race open.

♣6778 (02/28/01)

FRIENDLY VISITORS

Gay-friendly professional, doctorate/art, 58 seeks companionship at my home near Ashby 8ART. Conversation, board games, whatever. Fibromyalgia (invisible) has me home bound.

♣6808 (02/28/01)

MAN OF COLOR

35, safe, discreet, supportive, straight seeks male, preferably feminine acting who enjoys crossdressing for friendship and fun. Novices welcome, race unimportant.

♣6796 (02/28/01)

SEEKING PETITE HUNG BOTTOM

48, GWM, average build seeks petite GWM, endowed bottom for good times on regular basis.

♣6640 (02/07/01)

EAST BAY

East Bay male wanted by hot throat and bottom.

♣6802 (02/28/01)

MAN FOR ALL SEASONS

wanted. Charming, 5 F SWPM, 50s, HIV, smoker, non-gym, into heart, cuddling, arts, movies, quiet evenings. Looking for cut 5 F/E, 8ay 5PM companion of substance.

♣6818 (02/28/01)

I'm looking to party and play with uninhibited guys. Hair, goateed, pierced and tats are a plus. I'm 43, 5'10", 180 lbs., shaved head, goatee, hairy.

♣6765 (02/28/01)

UC BERKLEY PERIMETER BUS

12/07/00, 5pm. Our eyes met and we smiled. Me: jeans, grey coat in the back. You: grey sweater, cargo pants, our stop, 8ART.

♣6774 (02/28/01)

SEXY SON SEEKS GENEROUS DAD

This 26 year old long blonde haired, smooth faces surfer with good body seeks older extremely generous gentleman to help work in my virgin bottom. I love oral and discreet fun times. I'll blow more than your mind.

♣6735 (02/28/01)

ORAL SERVICE FOR

Married men. SWM, clean, discrete, HIV- in 5 F. Own place. Front and back to clean man. No reciprocation required. Evenings and weekends.

♣6816 (02/28/01)

SENIOR GWM

5'7", 130 lbs., looking to give expert service to verbally dominant topman, height/weight proportionate.

♣6084 (1/08/01)



HELLO

Nice, attractive SWM, 28 seeks same in girl of like mind to ... Open to LTR.

♣6791 (02/28/01)

WITTY AND WISE

Open-minded SWM, 56, 6'2", w/h proportional, optimistic, though sometimes cynical, likes outdoors, good food and good conversation. 5 seeks like minded F.

♣6830 (02/28/01)

SWM, 54, attractive, fit, 6'2", 200lbs., light brown/blue, artistic, intelligent, eclectic taste in art, music, film etc., loves outdoors seeks warm-hearted, attractive, fit female for activities partner, friend, and?

♣6564 (02/07/01)

Oamn sweet young man, 32, active, thinking, happy, silly, handsome, Jewish (raised), self-deprecating, stupid (see?) and affectionate, seeks articulate female (any age, "race", fa vorite ice cream) to argue with, cuddle, respect.

♣6747 (02/28/01)

LOVER/PARTNER

sought by WM, 40. I absolutely adore girls who are into physical and emotional affection. German, Scottish, Czech a plus. Touchy feely a super plus.

♣6643 (02/07/01)

Professional SWM, athletic, educated, financially secure ISO S or married F any age, race, no fat please 8F preferred.

♣6812 (02/28/01)

9 INCHES AND HANDSOME

Handsome, intelligent, secure SWPM, 32. Seeks sexy, playmate to explore friends with benefits relationship. No games, just great sex.

♣6524 (02/07/01)

WANT TALL? GOT THAT

Want abs? Washboard flat? Want hair? Don't need a hat! Want job? Success at that! Want slim? Check low fat! Want personality? Certainly have that! WM, 36, blonde/blue seeks you stat!

♣6828 (02/28/01)

MAN SEEKS WOMAN

Black man 62, single, retired, I live alone, 6'3", 290, don't smoke, drink or use drugs, quiet, sincere seeks woman any race, 50-70. If interested reply.

♣6794 (02/28/01)

LIVE ABOARD BOAT

housekeeper, cook, sex and live aboard contract, SWF, 18-27 years old. I interview sexually. Respond by phone in a sexual manner.

♣6609 (02/07/01)

SEEKING SINGLE FEMALE

to receive oral/manual pleasure. Attractive, personable, otherwise normal 31 age SWM seeks attractive 25-35 age 5F looking for casual stimulation. No reciprocation necessary.

♣6729 (02/28/01)

88W with style an substance desired for intimacy and more, by attractive, clean-cut, nice, spiritual, sophisticated, Persian-born White male, 44 with MA and MBA degrees.

♣6709 (02/28/01)

5exy, 43, 5HM, 5'9", handsome, seeks woman, financially stable - even I am not, for sexual fantasies, pleasure, beach, your home cause I haven't one. HIV.

♣6819 (02/28/01)

Handsome Harvard gentleman seeks buxom, busty belle, 45-60 for friendship, fun and romance.

♣6773 (02/28/01)

SAGITTARIUS RISING

Taurus, 6', 175 lbs., 33, reliable, successful, bright and healthy with gorgeous blue eyes seeks charming, wild and original woman who likes animals, traveling, film and fitness!

♣6834 (02/28/01)

A/HF FOR LTR

Accomplished, attractive, blue-eyed Englishman, in-shape, sensual lover, thoughtful, sophisticated, worldly, witty; seeking deep connection and sharing with A/HF, preferably 24-38, long-haired, petite(ish).

♣6626 (02/07/01)

HANDSOME HUNK

(quality DWM, 51, fit, with great assets) seeks happy, dependable, very busty, kind, shapely, adventuresome, independent female. I'll make you purr. Race unimportant.

♣6801 (02/28/01)

SWM, handsome Italian American man, 46, 6'3", 170, athletic, well-endowed, knows how to use it ISO intimate encounters with women seeking same, 30-50.

♣6805 (02/28/01)

SWM, 61, 5'11", 200 lbs., wear dentures, retired blue collar, seeks 55+ femme/casual lady. Enjoy home, TV, travel, comfort food and conversation. Hirsute a plus.

♣6738 (02/28/01)

Tall, lanky, blonde German, 50s, gentle, loving, versatile, spiritual, handsome, kind, seeks pretty, slender, unconventional Asian female for joyous relationship. Letter Photo, P08 1329, Pt. Reyes, 94956.

♣6740 (02/28/01)

I am 31, year old honest, open, sincere Hispanic male seeking good hearted woman of shape or size welcomed. I need friend. I'm incarcerated.

♣6724 (02/28/01)

SEEKING WOMAN

Understanding, open-minded for LTR with 50 year SWM, heterosexual cross dresser, 5 F, left wing, progressive, sense of humor. N/s, N/dr.

♣6608 (02/07/01)

LOOKING FOR LOVE

Lonely heart ISO soulmate, 24. 30. Me: artistic, Italian, fun, blue eyes.

♣6725 (02/28/01)

LOOKING FOR LOVE...

Tall, green-eyed SWPM seeks 35+, fit femme with artistic streak and offbeat sense of humor. We are warm, caring, open & tolerant.

♣6756 (02/28/01)

HARLEY RIDER

straight WM, 52, from old school needs new mate. Looking for lady tag-along, must be smart, open-minded, uninhibited and willing to take part in my work and play as well try to understand my lifestyle.

♣6815 (02/28/01)

LARGE BREASTED COMPANION

sought by handsome doctor. 8e bright, verbal, affectionate, thin boned. Me, very handsome, 45, 175 lbs., 31 inch waist, ready to go!

♣6795 (02/28/01)

BODYBUILDING POET

SWM, 29, 5'8", 175 lbs., blue/blonde, intelligent, considerate, professional, creative, spontaneous, easy going, musician. Looking for attractive, witty, affectionate, honest, loyal 5F.

♣6789 (02/28/01)

LEFTIST, PRO-FEMINIST SWM

52, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoor adventures, kids, political and other work. Seeking leftist, feminist mate.

♣6757 (02/28/01)

TRUTH IN ADVERTISING:

Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busty womanly form. P.O. Box 282876, S F, 94128.

♣6390 (1/16/01)

POLYGLOT GLOBETROTTER

British-accented, witty, liberal, agnostic Buddhist, 30s, Ph.D., slim, long-haired, Mediterranean looking, handsome East Indian prince seeks bright, fair maiden, the gypsy wanted about!

♣5426 (01/31/01)

SWM, 49, healthy, athletic, millionaire ISO female any age, race for trips, dinners, good times.

♣6814 (02/28/01)

PASSIONATE

attractive, active, athletic professional SWM, 54, financially secure, recently relocated seeks attractive, romantic professional SWF 40-52.

♣6728 (02/28/01)

31, financially secure, intelligent, compassionate 5M looking for attractive, vibrant, kind, WF for local and international adventures. N/OR, N/S.

♣6710 (02/28/01)

ADORABLE, HUGGABLE

long-haired counselor SAM, 34, long-haired counselor, likes art, animals, nature, kickboxing and hanging out in bookstores. 5 seeks cute gal for fun, friendship and LTR.

♣6648 (02/07/01)

EAST MEETS WEST

Very handsome SWM, 30s seeks Asian princess, 20s for fun and game, motorcycle rides to the beach, green tea and ancient incantations.

♣6758 (02/28/01)

BLACK IRISH, HANDSOME

Sensuous, athletic artist/designer 39, 5'11", 165 with blue eyes and great smile seeks a strong-willed, passionate woman around 35 with whom to savor life.

♣6617 (02/07/01)

SWM, 25, young adventurer seeks for good living, literature, hiking, conversation, classics/exploitation movies, classic beauty. A bit dirty but so nice.

♣6635 (02/07/01)

TAP DANCING, ANYONE?

Male hoover seeks female counterpart to recreate some of those Fred and Ginger routines. I'm 5'8", also a well trained ballroom dancer. Big bonus for musical theater or Art Deco. Buff.

♣6798 (02/28/01)

LOOKING

I am looking for a girls that are 19-30 I am 30 any race send them to me!

♣6618 (02/07/01)

LOVER SOUGHT!

Explore the depths of passion and sexuality with me. Tall, charismatic, blonde musician/entrepreneur seeks intelligent, fit female for fun times, possibly more.

♣6606 (02/07/01)

YIN SEEKS YANG

Macabre, complex, eccentric, adventurous SM seeks like-minded 5AF 24-32 to take on what life throws at us. Warning.

♣6769 (02/28/01)

PERSIAN WOMAN SOUGHT for fun and sincere relationship by sensitive, financially secure European man. Seeking honest and long term relationship.

♣6723 (02/28/01)

MADE TO ORDER

Imagine: Trim, attractive, mid-decaded flower child awaits your pleasure, serving at your home or business as houseboy, errand boy, masseur, footstool, or what you will, easily summoned and dismissed, promptly obedient to you and anyone else you appoint.

♣6641 (02/07/01)

AD OF THE WEEK

OUTY IN A CLAM SHELL!

No dangling prehensile tail on this 40 year old FTM T5 man! 5'8", physically, emotionally, spiritually fit. ISO princess sister. No rescues needed. Have a great laugh, gentle spirit, be fit, share interests in gardening, performing arts, foreign film, spontaneous adventures. N/S, N/Dr. Sophia Loren a +. I have a sexy body, discover the difference.



Our AD OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to \$75.00 value) at Moss Beach Distillery, Beach Way and Ocean Blvd., Moss Beach CA, 94038. (650)728-0220.

♣6823 (02/28/01)

Asian woman sought by European man for travel, fun and adventure. This financially secure man will be a river to you needs.

♣6722 (02/28/01)

CAPRICORN & LEOS

Commitment, friendship and trust, are these really that difficult? Well-educated, intelligent, fun guy OWM, 52, 5'7", tnm, financially stable, multiple interests and active lifestyle seeks lady with similar qualities to develop a LTR. Is this too much to ask for?

♣6373 (1/16/01)

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warmhearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities.

♣6368 (1/16/01)

PALE, RUBENESQUE

(chubby, fat, voluptuous) natural redhead, any height, age wanted by handsome, romantic, loyal, passionate, monogamous Mediterranean, 6'2", 29, brown haired, green eyed WM.

♣6631 (02/07/01)

HOLIOAY DREAMS

I'm dreaming of a Merry Christmas with a very special friend to adore. I'm balanced, kind, humorous, good looking, interested in foreign travel, enjoys culture, theater, music, 5'11", blonde, 50s, seeking a younger intelligent, attractive, curious AF.

♣6737 (02/28/01)

SEEKING AN ASIAN BEAUTY

for fun, romance, travel and adventure. Generous, sincere and passionate. This European man is looking for you!

♣6721 (02/28/01)

HERPES

50 year old SWM, attractive, humorous and kindhearted, enjoys outdoors, movies, food, conversation. ISO woman for friendship, laughter and LTR.

♣6638 (02/07/01)

BEAUTIFUL ILLUSION rebellious young Buddhist, knowing that desire leads to suffering, craves bright curious lover with whom to be deluded and blissful, at least for the moment.

♣6624 (02/07/01)

LET'S RELAX TOGETHER

Looking for a non-committed hot woman for a mutual massage. That could end up in love-making. Just pure fun. I am an artist. You, I hope have experience. 18+. Try it you might enjoy yourself.

♣6313 (1/16/01)

WWM, 30s, 6'1", 180, tired of lonely weekends, ISO 5F for shopping, bike/hike and companionship. Contra Costa County only.

♣6734 (02/28/01)

I'm a SWM, 38, 6'4", N/S, educated, fit, athletic ISO slender and adventurous female 21-30, preferably Asian or Black.

♣6760 (02/28/01)

5'8", European-Canadian 5JM, casual lifestyle, mellow older world traveler, dancer, stock/property investor, WLTW slender, sexy, vivacious, youthful, fun-loving life companion, recreational playmate, future wife, for adventures, romance, tropical beaches, comfortable shared housing, making money, entertaining friends, etc.

♣6832 (02/28/01)

CAN YOU HANDLE

us both? 8M 50, Mid Eastern, 44. How many orgasms can you stand before your knees shake and you can't stand even more. You're speechless, but your smile is never ending. You are over 25, and W or H professional.

♣6782 (02/28/01)

SPECIAL FRIEND

Emotionally honest, dimples & successful. African American/French/Indian ancestry w/ Masters, world traveled, early 40's seeks woman for committed relationship. I'm healthy, passionate about art and bike riding.

♣6615 (02/07/01)

SEEKING ASIAN FEMALE

SWPM, handsome, 34, dark hair/green eyes, 6'1", 175, healthy, loving, caring, many interests, dining, arts, nature, music, seeking AF, attractive, 18-28, good morals, never married, for meaningful friendship, possibly more in the future.

♣6768 (02/28/01)

Buxom, attractive, kind, career oriented, under 48 for handsome, muscular, funny, intelligent 48 year old 5PJM.

♣6806 (02/28/01)

DANGER! MATURE SBM!

I'm 60 and don't need a recount. Other stats: 5'9", 180 lbs., seeking slim, attractive woman no older than 60. Any race.

♣6746 (02/28/01)

My friend Bob's a nice guy, good-looking too. 39, 5'10", athletic build. N/s, N/Dr. Seeking LTR with lady, 35+, for dinner, movies, walks. Interested in sports, health, nutrition? Even better.

♣6711 (02/28/01)

SWM, 38, OPTIMISTIC

Outgoing with kind heart and good sense of humor seeks happy, thoughtful woman for nature, travel, shared vision and growing old together.

♣6770 (02/28/01)

GYPSY LATINO

43 year old handsome, tall, dark Peruvian man wants you for all the wrong reasons. I am fun and have a great sense of humor. Hasta La Vistal

♣6831 (02/28/01)

SUCCESSFUL SWM

29, tall, handsome, fit, karate expert, comedian, model, good listener, seeks the pretty girl next door, who is kind, tender-hearted, like me.

♣6761 (02/28/01)

WEIRD, UGLY, SHY-BUT

sexually vital guy wants someone with the mission to have fun first-maybe serious later. You like music and/or art, nature (a musician) like the same. Fun is the ocean, listening or dancing to music (jazz, blues), imagine...

♣6404 (1/16/01)

WE SHALL BE ONE PERSON

...and then asked her with my eyes to ask again yes and she drew me down so I could feel her breasts all perfume yes and my heart was going mad

SENSUAL WOMAN SOUGHT

Attractive, passionate, sincere, intelligent African-Dutch born S8PM, 32, 6'1, 175, well-built ISO Attractive, Japanese, 18-28, kind-hearted, loving, trusting LTR for Art, dining, spontaneous romantic getaways, dancing.

☎6634 (02/07/01)

MAN BLESSED

with blithe spirit, true soul, warm heart, strong stomach, funny bone, fit shape, 54, imagines woman with same blessings and blessedly buxom form.

☎6391 (1/16/01)

Handsome SWM 46 M8A, brown hair, blue eyes 5'10", 190 lbs., seeks SAF/SWF young pretty, no kids, for dating.

☎6716 (02/28/01)

Attractive, educated, classy D8M, 40, 6'1", 198. Seeking a stylish, sensuous, S/D/WF, 5'6"-5'10", 26-42. Pluses: attractive, intelligent and fit. Email available.

☎6739 (02/28/01)

YOUNG ASIAN BABE

Your young, thin, shy and your sexual desires need fulfillment! This SWM, handsome, athletic will satisfy your every wish. You're the BOSS!

☎6788 (02/28/01)

EBONY AND IVORY

SWM, 43, decent, honest, open, passionate, professional, creative ISO special S8F 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance.

☎6420 (1/16/01)

ONE WOMAN MAN

Handsome D8M, educated, nonsmoking, 50 years old, 6'3", 225 lbs, seeks woman of any race, 40-50 years for possible long term relationship likes fishing, reading, animals, movies, outdoors, quiet evenings at home.

☎6784 (02/28/01)

DARE

Tall, good-looking guy looking for one exhibitionistic woman for naughty, daring fun in the dirty. We'll play "tap this", without getting caught. I'll go first? This is playful fun but, if it leads to romance so much the better.

☎6742 (02/28/01)

Tall romantic and affectionate European, SWM, 42, desires an intelligent curvy female for a spontaneous and passionate relationship. We can enjoy outdoors, music, arts, reading.

☎6613 (02/07/01)

Black man ISO large females, I am 6'1, 240. You be big and firm. Race unimportant. Let's have fun.

☎6614 (02/07/01)

Male 37, Indian/Italian, seeking female of same race, I am 5'11", 150, salt and pepper hair/brown eyes, I like horses, cats, long walks and looking for someone with same interests.

☎6785 (02/28/01)

NO SHORTS, NO SHORT

skirts ever. Never married, young at heart WM with many interests would cherish the consistent modesty of a woman for all seasons. Asian a plus.

☎6822 (02/28/01)

GREAT CATCH

SWM, 6'1", 185, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.

☎6174 (1/13/01)

Tall, handsome Black male seeking attractive, young female 29-45 who is open minded, free-spirited, enjoys life, no games and head trips for walks on the beach and late night dinners.

☎6629 (02/07/01)

STRIP FOR ME, WOMAN

You have exquisite taste in lingerie my dear. Reveal it to me slowly. Know that you are appreciated, God you're sexy. See what you d tome? You may have to strip me too. Only fair.

☎6786 (02/28/01)



ISO PUSSY

Hot pussy wanted, ladies 18-50, let this discreet and hungry couple worship your pussy. We'll respect all your wishes.

☎6377 (1/16/01)

SHE LIKES GIRLS

MWPF, tall, attractive brunette, busty and very bi-curious seeks female companions or similar couples for dinner, conversation and intimate encounters.

☎6630 (02/07/01)

ATTRACTIVE, SLENDER FEMALE

brunette 27, looking for two bi guys for a three way. You: tall, toned, clean-shaven, stylish. Possible ongoing, let's meet for drinks.

☎6767 (02/28/01)

ATTRACTIVE PENINSULA

Couple seeks lady for pampering. She must enjoy massage, jacuzzi, lots of affection. We will treat you like a princess come together.

☎6627 (02/07/01)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?

☎5399 (01/3/01)

SENSUAL FEMALE, BI-CURIOS

seeking threesome with boyfriend. First time experience. I am 5'5", 120 lbs., busty, feminine and very attractive, sense of humor, clean, N/S, N/D. Discreet, looking for the same.

☎6718 (02/28/01)

Fit, friendly, attractive, healthy, PWC, 40s, seeks same for friendship and erotic adventures. Must be happy with each other and life, secure, genuine and considerate.

☎6790 (02/28/01)

VIDEO THRILLS!

Experienced, skilled, discreet cameraman seeks females, couples for voyeuristic adventures. Can be generous. Copies for you. Still photos too. Mature, 40+ and full-figured encouraged.

☎6781 (02/28/01)



TS GIRL WANTED

Handsome, open-minded, bi-curious 30 y.o. male seeks passable, beautiful TS with more to offer downstairs for fun and romance.

☎6625 (02/07/01)

WHERE ARE ALL

the Black TV/TS? Slim SWM, 40 is looking for slim, sexy, passable Black TS/TV for mutual enjoyment. I'm sub your dom.

☎6804 (02/28/01)

RED HOT AND BOTHERED

Red hot, red headed cross dressing TV temptress seeks a worthy man to worship. Fetish wear, lingerie, high heels, the only thing missing is you. Hot, horny, handsome men can quench my fiery desires!

☎6403 (1/16/01)

alt.sex.column by andrea nemerson

Sticky business

Dear Andrea:

I just read your answer to the question from the man who was concerned about his companion's "squirt" on the couch. I can assure you that female ejaculation is not pee, and it is the most sensuous, loving part of my sexual relationship with my wife.

The wonderful thing about women who truly "come" is that they cannot fake it, like so many women do. While I certainly feel that I am better than the average guy at pleasing a woman, I am frankly disappointed to be with women who cannot truly come. Now I know that those women out there who cannot will be jealous and say it is disgusting, etc.; the fact is, they just cannot truly come and are jealous as hell.

Love,
Liquid Lover

Dear Liquid:

I never said the stuff was urine, just that it wasn't precisely not urine. This is one of my all-time favorite topics; I've been known to go on about it endlessly (or until someone stops me), and it's always pretty much the same routine. Given the fact that the liquid comes from the bladder and exits through the urethra, and granting that it often contains urea and other urine-type chemicals, it is disingenuous to claim that it has "nothing to do with urine." That's my story, and I'm sticking to it.

For those requiring a refresher course, we're not talking about the whitish, thickish female ejaculate that pulses demurely from the paraurethral (Skene's) glands and could be easily mopped up with a Kleenex, should anyone care to mop it. No, the substance under discussion, also called female ejaculate until someone comes up with something better, is the squirting, gushing, soak-the-sheets-and-then-some variety. It's clear, watery, and utterly lacking in lubricative qualities, and it smells faintly funky, slightly pissy, or (most often) like nothing in particular. It is often produced by the liter or more and projected with the force of a thumb-blocked garden hose.

Incidentally, a dry orgasm is still an orgasm, and not all nonsquirting women are "jealous as hell." Many are just as happy to do without the additional mess and bother, while many others would love to learn.

Finally, I don't think that your hypothetical jealous, nonsquirting woman can rightly be held accountable for my long-ago correspondent's stained couch or the "stinky" mattress tossed out by Aquaman, whose letter follows. These stains and stinks are really happening and cannot be wished away by your insistence that your favorite body fluid is sensuous and romantic; it's still body fluid, and plenty of it. I like body fluids as much as the next guy, maybe more, but I'm willing to admit that they're full of salts, mucus, protein, and other gunk that's still there in the morning long after the mood has worn off.

Love,
Andrea

Dear Andrea:

I had a partner who squirted orgasm after orgasm all night! The only negative thing was the stinky mattress after a few sessions. I had to throw it away and buy a new one. The next time, I used a rubber sheet under us. Even then you could smell the urine. What are ya gonna do?

It's the ultimate turn-on to know that this woman is enjoying me so much. It gives me a feeling of masculine power somehow. It also requires a man who loves to use his fingers in the right way. Usually deep kissing at the same time seems to help.

Love,
Aquaman

Dear Aqua:

While it couldn't hurt, not all women who come stuff require deep kissing, or deep anything else, for that matter. A partner who can really use his (or her) fingers is pretty much de rigueur, however. I won't argue with you there.

The first-aid and home-care sections of your local drugstore may once have seemed an unlikely source for anything sexy, but they have by now been quite thoroughly mined by safer-sex practitioners, not to mention BDSM folks, enema freaks, and the like. It should therefore come as no surprise that the answer to your fluid-control problem may also be found there. Called a "chuck," or simply an underpad, it's nothing more than a super-size, super-absorbent rectangle of disposable diaper stuff, and it really works. Stick one underneath that girl before she goes off again and then toss it — no smell, no puddle, no time wasted on cleanup.

Love,
Andrea v

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

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FTM for friendship/dating, 40
years old, 5'7", athletic, easy-
going, independent, love the
outdoors.

♣6810 (02/28/01)

BIRACIAL MALE, ATTRACTIVE

44 years old, 5'11", 180 lbs.,
in shape, seeks to date a pass-
able TV or TS to age 35.

♣6776 (02/28/01)

49 YEAR OLD

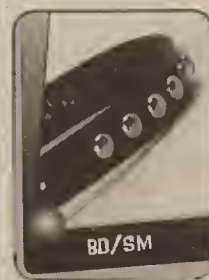
pretty lady seeking TS for a
good friendship and maybe
more. 35-55 A/H, down-to-
earth, sense of humor. Let's
talk.

♣6652 (02/07/01)

OUTY IN A CLAM SHELL

No dangling prehensile tail on
this 40 year old FTM TS man!
5'8", physically, emotionally,
spiritually fit. ISO princess sister.
No rescues needed. Have a
great laugh, gentle spirit, be fit,
share interests in gardening,
performing arts, foreign film,
spontaneous adventures. N/S,
N/Dr. Sophia Loren a +. I have
a sexy body, discover the differ-
ence.

♣6824 (02/28/01)



PUNISH ME PLEASE

Looking for a dominant gentle-
man 60 years plus to
spank/whip me. I'm a bad boy,
64, I need an attitude adjust-
ment with the belt.

♣6772 (02/28/01)

SINCERE, EXPERIENCED MASOCHIST

seeks true sadistic female for
S&M, 8&O, humiliation, animal-
ization, degradation. Masochist
is 45, White, 6 ft., 180, heavily
pierced, branded, tattooed,
healthy and willing.

♣6780 (02/28/01)

Big, tall, African Goddess seeks
White (preferred) slave to wor-
ship and adore me. Cunniling-
us expert. 25-40. Slim/mus-
cular. LTR only. NO ZIPLESS
SEX.

♣6620 (02/07/01)

Black male submissive, mid
30s, single, disease free, seek-
ing dominant female any race
who enjoys being orally ser-
viced and other safe fantasy
play.

♣6797 (02/28/01)

BEND OVER MY KNEES

Let your big brother pull your
pants down and put you over
his knees for a good spanking
M or F.

♣6221 (1/18/00)

HAVE YOU BEEN A

BAD GIRL? Strapping SWM, ISO
females into spankings. Pants
down, dress up, nude, over the
knee, or bent over my Harley.
Discreet, respect limits, and no
sex necessary. Let's have
some fun.

♣6639 (02/07/01)

Yes, I am absolutely The
Queen. Are you Ready? Willing
and able to submit and be ALL
you can be? Bend over!!!!
Now!!! Hee, hee.

♣6621 (02/07/01)

SPANK MY FRIEND

Generous WM ISO Dominant F
who would love to help me
spank my sexy 21 year old
friend and watch him cry like a
baby.

♣6727 (02/28/01)



FULL CUT NYLON PANTIES

and pantyhose worn together
even under jeans turns me on!
You SWF 30-45, 5'7"+, sexy
size 12-18. Me 41, 6'5", 250
lbs., kinda kinky, U.B. tool Pos-
sible LTR.

♣6803 (02/28/01)

PAMPERED MISTRESS

ISO a financially wealthy, tall
male submissive who is lean,
gorgeous, fashionable, witty,
healthy and interested in stylish
generosity.

♣6817 (02/28/01)

YELLOW SHOWERS

Attractive, slim WM ISO single
or couples M or F who would
like to put me on my knees and
punish me with lots of you
know what.

♣6168 (1/18/01)

Step on the scales for Daddy,
who will decide if his little girl's
weight deserves a reward or
punishment.

♣6622 (02/07/01)

NICE LOOKING MALE

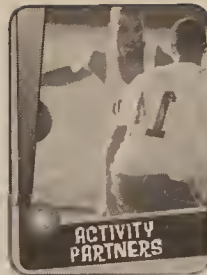
seeks lady to admire and to
masturbate in front of. Only sin-
cere apply. Any race.

♣6813 (02/28/01)

HALF WAY DECENT

reasonably intelligent, Mission
boy, not interested in collars,
WLTM power switch strap-on girl
for friendship, sex and gentle
degeneracy.

♣6637 (02/07/01)



S&F seeking M/F fluent in writ-
ten and spoken Spanish to
coach me in conversational
Spanish while exploring activi-
ties and having fun in S.F.

♣6713 (02/28/01)

NATURE LOVER

Adventurous, independent, out-
door-loving male seeks folks
who love to explore the Bay
Area's wild places. All ages,
hikers and birders welcome.

♣5337 (01/15/01)

MONDAY NITE KARAOKE

Get up and sing or just watch
and socialize. Chase away
those Monday blues with a fun
group of guys and gals. Pizza
afterwards anyone?

♣6827 (02/28/01)

SAN MATEO COUPLE

desires, new friends who enjoy
massage, spa, affection,
gourmet dinners. We're 40s,
playful, professional, attractive.
N/s, call soon, we're waiting.

♣6628 (02/07/01)

Seeking Richmond District
warmhearted friends, male/fem-
ale, gay/straight for coffee,
exercise, meditation, co-coun-
seling, etc. I'm a young 49, tall,
slim, open-minded profession-
al, warmhearted.

♣6353 (1/16/01)

SEX & CITY WOMEN'S CLUB

Oo you watch Sex & City? Seek-
ing intelligent, fun women ages
25-50, any race, any size, for
get-togethers, phone chats.
Let's rock girls!!!

♣6714 (02/28/01)

COOED VOLLEYBALL GROUP

Plays Sundays in Golden Gate
Park, international mix of peo-
ple, nonthreatening atmos-
phere. Great afternoons and
outdoor exercise. Goes all-year
now in our 9th season. Fog or
Shine.

♣6646 (02/07/01)

WOMEN WANTED

Established group of dining out
friends since 1998, we have
more men than women at the
moment. No membership fee.
We're having a blast! We'll
make you welcome.

♣6510 (02/07/01)



Thursday, 12/21 Milbrae Safe-
way 9 pm. You: tall, dark hair,
nice eyes, with father? Me: tall,
long brown hair, shopping with
my mom! Exchanged glances!
Coffee?

♣6826 (02/28/01)

Minh's Garden and Blue
Danube 12-13-00. You: AF,
SWM. We were both with older
friends. You asked was I follow-
ing you. I told you about Chi-
nese restaurants. Please call.

♣6783 (02/28/01)

LASAGNA & LEMON CHICKEN

Smiled at you at the deli
counter and register, Monday,
11/27 Whole Foods. You:
blonde, black turtleneck and
jeans, remember me?

♣6651 (02/07/01)

Hero formed when a woman
lost her lover to a lion. The Oip-
pers, when a child broke the
heirloom tea set. You: When
children fell from jungle gyms.

♣6733 (02/28/01)

DIGITAL GET DOWN

Saw you from across the crowd
ed computer center. You were
chatting with a total yahoo!
Once you are tired of being one
of his many dates, give me a
call. Raging.

♣6771 (02/28/01)

GALINA, FAIR RUSSIAN

You: waitressed on Polk Street.
Me: guy with glasses, always
reading. Wanted your number
but you stopped working there!
Still a chance.

♣6715 (02/28/01)

DECEMBER 7TH, ALBERTSONS

in Albertsons "San Carlos",
7:30. You: Beautiful Asian girl,
Me: tall, European guy, ex-
changed with hey! Please re-
spond.

♣6763 (02/28/01)

Heather! Bardot a Go-Go was
fun. We exchanged names but
not numbers (!)

Maybe next time we could
dance at The Top. Pete.

♣6623 (02/07/01)

JOAN WHO HIKES

You answered my ad "NATURE
LOVER" 12/16 but didn't leave
a number where I can reach
you. Please call Bruce.

♣6800 (02/28/01)

MERMAID SWIMMING

off Hyde Street Pier at mid-
morning Friday December 1st.
Let's explore under your swim-
cap.

♣6712 (02/28/01)

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Classified Index

For Career Education and Employment see

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beginning on Page 118

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Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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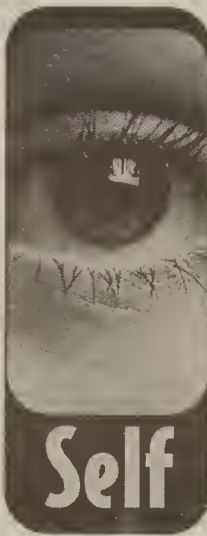
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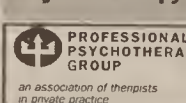
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FILE NO. 245134

The following person is doing business as AMERICAN HARDWOOD FLOORING, 742 Treat Avenue, San Francisco, CA 94110: ROBERT JOSEPH GARRI, 742 Treat Avenue, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date November 30, 2000. This business is conducted by an individual. Signed ROBERT J. GARRI. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 30, 2000.

December 6, 13, 20, 27, 2000. L# 351002

FICTITIDUS BUSINESS NAME STATEMENT

FILE NO. 245248

The following person is doing business as UPTEMPO, 2133 Stockton Street, San Francisco, CA 94133: ROGER LIMON, 2133 Stockton Street, San Francisco, CA 94133. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed ROGER LIMON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on Dec. 6, 2000. December 20, 27, 2000. January 3, 10, 2001. L# 351201

FICTITIDUS BUSINESS NAME STATEMENT

FILE NO. 245197

The following person is doing business as MAZARIEGOS CLEANING SERVICES, 1617 Kirkwood Ave., San Francisco, CA 94124: Registrant #1: MAZARIEGOS, ELITO, 1617 Kirkwood Ave., San Francisco, CA 94124: Registrant #2: GLORIA MAZARIEGOS, 1617 Kirkwood Ave., San Francisco, CA 94124. Registrants commenced business under the above fictitious business name on the date December 12, 2000. This business is conducted by a husband and wife. Signed ELITO NOEMI MAZARIEGOS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on December 4, 2000. December 20, 27, 2000, January 3, 10, 2001. L# 351202

FICTITIDUS BUSINESS NAME STATEMENT

FILE NO. 245501

The following person is doing business as ONE O DEVELOPMENT, 870 Market Street, Suite 1285, San Francisco, CA 94102: COLLABORATIVE COMPUTING SYSTEMS, INC., 870 Market Street, Suite 1285, San Francisco, CA 94102. This business is conducted by a corporation. Corporation name: Collaborative Computing Systems, Signed: Jason Williams, Printed name & Title: Jason Williams, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on December 20, 2000. December 27, JANUARY 3, 10, 17, 2001. L# 351302

FICTITIDUS BUSINESS NAME STATEMENT

FILE NO. 245525

The following person is doing business as MARY'S HOUSE CLEANING, 207-A Bonview Street, San Francisco, CA 94110: Maria Valencia, 207-A Bonview Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date December 21, 2000. This business is conducted by an individual. Signed Maria R. Valencia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maria R. Valencia, on December 21, 2000.

DECEMBER 27, JANUARY 3, 10, 17, 2001. L# 351303

FICTITIDUS BUSINESS NAME STATEMENT

FILE NO. 245025

The following person is doing business as ANDRE SORIANO SAN FRANCISCO, 4905 Mission Street, San Francisco, CA 94112: ANDRE SORIANO, 4905 Mission Street, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Nov. 22, 2000. Signed ANDRE SORIANO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 22, 2000. DECEMBER 27, 2000, JANUARY 3, 10, 17, 2001. L# 351301

ORDER TO SHOW CAUSE FOR CHANGE OF NAME ND. 316340

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JENNIFER CATHERINE BROWN For Change Of Name. The Application of JENNIFER CATHERINE BROWN for change of name, having been filed in Court, and it appearing from said application that JENNIFER CATHERINE BROWN has filed an application proposing that Her name be changed to JENNIFER CATHERINE CLEMENTE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 28th day of December, 2000 at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 1st day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court. December 6, 13, 20, 27, 2000. L# 351003

ORDER TO SHOW CAUSE FOR CHANGE OF NAME ND. 316348

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the application of CHI PHUONG THAI For Change Of Name. The Application of CHI PHUONG THAI for change of name, having been filed in Court, and it appearing from said application that CHI PHUONG THAI has filed an application proposing that Her name be changed to CATHY C. P. THAI. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 8th day of January, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 3rd day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court. November 27, December 6, 13, 20, 2000. L# 350901

SUMMONS (CITATION JUDICIAL) CASE NUMBER (Numero del Caso) FL 039474 NOTICE TO RESPONDENT: (Aviso al demandado): DAVID HAROLD JOHNSON YOU ARE BEING SUED. (A usted le estan demandando) THE PETITIONER'S NAME IS: (El nombre del demandante es): JACQUELINE RENE JOHNSON. You have 30 CALENDAR DAYS after this Summons and Petition is served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT-COUNTY OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. The name, address, and telephone number of petitioner without an attorney is: Jacqueline Rene Johnson, 8225 Mariners Drive, #115, Stockton, CA 95219. Notice To The Person Served: You are served as an individual. December 20, 27, January 3, 10, 2001. L# 351203



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Aries

March 21 - April 19

Pygmalion was a sculptor who made a statue of a babe so delicious he fell in love, which caused her to magically come to life. Then she ditched his antisocial ass to hook up with somebody whose idea of a good time didn't consist of being off by himself chiseling his masturbatory fantasies in stone 24-7. Your dreams will have independent notions this week.

Taurus

April 20 - May 20

How can you mend a broken heart? Good question. And if anyone knows, it would have to be a Taurus, since fixing broken stuff is your specialty. This week, you get to be an independent contractor bidding on a renovation of the Heartbreak Hotel.

Gemini

May 21 - June 20

This weekend is Math Dweeb Millennium, when those who tried to convince the rest of us to cancel our celebratory plans for last year finally get to celebrate the emergence of a new arbitrarily assigned calendar vector. Of course, most of the rest of us consider millennial celebrations incredibly passé by now, and that's a good thing, as it will be a long time before the next one. Something else will pass out of your life for a very long time this week, and let's hope its disappearance inspires festivities.

Cancer

June 21 - July 22

Some say that this week brings the start of the real new millennium, that the last 12 months were just practice. And, given some of the interesting things that have happened to me over the last year, I'd be very grateful if they didn't go into my permanent record. This week decide where you *really* want to be, based on the lessons you've recently learned.

Leo

July 23 - Aug. 22

Others are looking to you to provide an example this week. You know how lazy people are about serving as their own examples. So you might want to get your hair done and memorize a few premeditated clever remarks.

Virgo

Aug. 23 - Sept. 22

I dreamed I spent New Year's going back to an alternate-universe 1976, where I was smoking bong hits, listening to the Ohio Players blast out of an eight-track, and having sex with all three of the Bee Gees on a waterbed. Or maybe I was listening to the Bee Gees and getting funky with the Ohio Players, can't remember precisely. Either way, this week-end's gonna suck in comparison. This week beware of stupidly idealized history that interferes with your enjoyment of the present.

Libra

Sept. 23 - Oct. 22

So far this century I've fallen in love, saved a life, learned harsh lessons, redecorated my living space, and retooled my values system for something a little more contemporary. I don't know whether I'm boasting or complaining. What about you? This week add up your achievements for the year and determine whether you've earned a sympathetic hug or a trophy; then claim your prize.

Scorpio

Oct. 23 - Nov. 20

Mars is flexing his mighty, venomous stinger in Scorpio these days, filling you with the sort of raw, Scorpionic power that makes brave women quiver and strong men cry. Hopefully it won't be you that's doing the quivering and crying, unless you're into that sort of thing.

Sagittarius

Nov. 21 - Dec. 21

When you think about all of the time that already is stolen from you when you're waiting for microwaves to beep, and Web pages to load, and traffic lights to change, you become a lot less tolerant regarding trivial delays. Don't let anybody hold your hours hostage this week.

Capricorn

Dec. 22 - Jan. 19

That'sh it. I'm drunk, my heart is broken, and it's cold outside. I'm a rather dysfunctional psychic at the moment, so you'll just have to make your own 21st-century future. This week containsh hard decisionsh about your future (and incoherent people crying on your shouldersh).

Aquarius

Jan. 20 - Feb. 18

Sometimes you're partying with the A-list crowd, and you have to be careful not to get too obnoxious. Sometimes you're partying out of social obligations, or desperation. And sometimes you're celebrating with the people whose company you most genuinely enjoy. Choose your festivities with care this week.

Pisces

Feb. 19 - March 20

It was a Friday night, it was cold outside, and I was sulking inside, when suddenly my muse flew through the window and demanded to know if I was behind him 100 percent of the way. Of course, I replied. You inspire me. He seemed satisfied with that response, and he asked me to pass along to you, on behalf of Muses, Nightmares, and Consciences Union Local 156, that this is a year in which dreams come true, and no one can outdream a Pisces. ♀

Contact Charon Dunn-Roff at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.

Misc. Service

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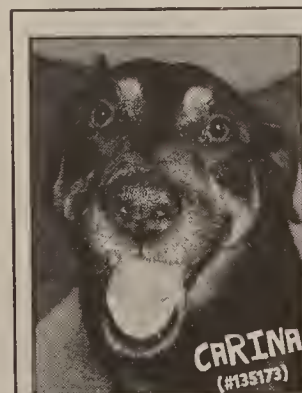
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Pets

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Cat - Bunny, female, 6yrs, DSH white/grey tabby markings. Affectionate lap cat. Spayed, tested shots. Owner terminally ill. Needs to be adopted immediately or find temporary foster home. \$60 donation. Purrs (510) 444-3204.

Cat Buster - 5 years. DSH, black. Big boy, very sweet, neutered, tested, shots. \$55 donation. Purrs (510) 727-3616.

Cat Gladys - 6yrs, DSH, tortoise shell, very sweet and personable. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat - Gracie. 7 years. DSH, grey. Petite, loving. Spayed, tested, shots. \$60 donation Purrs (510) B43-4698.

Cat Inga - 9mo, DSH, brown tabby, "very big girl", sweet, affectionate. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat - Jack. 6 years. DSH, grey. Playful, intelligent, indoor/outdoor. Neutered, tested, shots. \$55 donation. (510) 428-4929.

Cat Jasmine - 3.5 yrs. DSH. Siamese/Calico mix, very sweet. Indoor. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Johnny. 10 years, DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

Cat - Judith. 5 years. DSH, white/brown tabby. Very sweet, spayed, tested, shots. \$60 donation. (510) 444-3204.

Cat - Lillian. 16yrs. DSH, lilac point Siamese, very sweet, loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Meredith - 1 yr, DMH, grey/white. Shy until she knows you. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat Mickey - 6yrs DS Orange Tabby. Very sweet once he gets to know you. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Nicholas. 2yrs. DSH, Black, independent, neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Pappy. 11 yrs. DLH, beige, sweet lap cat. Sole pet. Neutered tested shots. \$55 donation. Purrs (510) 444-3204.

Cat - Robert 2.5 yrs. DLH Orange, very affectionate, majestic. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

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Cat - Tommy. 1.5 yrs DSH Ginger Siamese mix, big boy. Friendly when he knows you. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cats - Moppet (male) & Mippet (female). 1 1/2 years. DSH. Grey tabbies. Both sweet and affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

Cats Sylvia & Oliver - Sylvia, 1.5yrs. DSH Grey Tabby. Sweet when she gets to know you. Oliver, brother, litter mate, DSH Black, playful, independent, were originally feral, but will bond with right person. Altered tested shots. \$115 pair donation. Purrs (510) 763-6981.

Dog - Kodi. 2 years. American pit/Staffordshire mix. 40 pounds. Fawn color, green eyes, housebroken. Older kids OK, needs some additional socialization. Neutered, shots. \$100 donation. Purrs (510) 444-3204.

Kitten Oliver - 4.5 months. DSH Black, Real Love Bug. Tested, shots. \$50 donation + \$10 neuter deposit. Purrs (510) 444-3204.

Kitten Purrr - 5.5 months. DSH Grey Tuxedo. Very Sweet. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Kittens - 8 months. Bud, DSH, black. Lou, DSH grey tabby. Neutered, tested shots. Donation \$55 for 1, \$110 for pair. Purrs (510) 658-1160.

Kittens - Available 2 kittens. Very sweet, tested, shots, altered. \$60 Purrs (510) B43-4698.

Kittens - Baby kittens, long & short hair. Some avail. Donations beginning at \$50. Purrs. Marc (510) 444-3204.

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Rabbit Dennis - 8 months Albino white, silver ears, very playful curious. \$20 donation. PURRS (510) 444-3204.

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Singer Wanted

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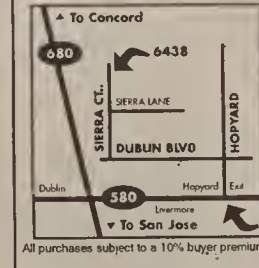
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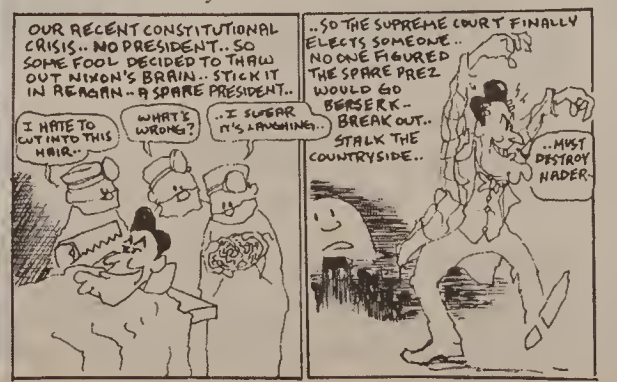
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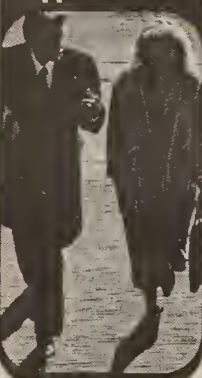
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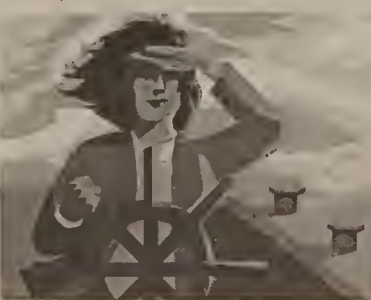
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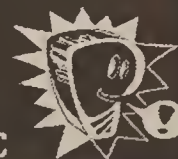
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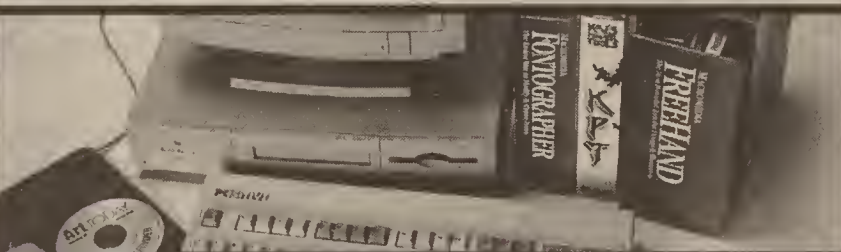
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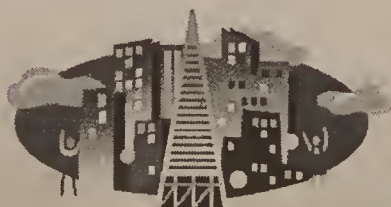
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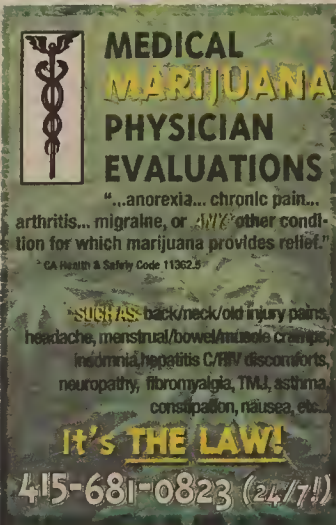
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A stylized, high-contrast illustration of a person in mid-air, possibly performing a stunt or dance move. The figure is rendered in shades of blue, green, and yellow against a solid orange background. The person is holding a camera. Several thin, white, curved lines crisscross the background, suggesting motion or a film reel. In the top right corner, there are small, stylized portraits of two people.

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Welcome to the IndieFest

The 3rd Annual IndieFest is once again a provocative collection of edgy and inventive works from new filmmakers across the country. Through feature films, documentaries, and shorts, the festival explores the tumultuous terrain of American independent cinema. It is a realm of unique visions that encompasses high drama, low humor, and uncompromising artistic ideals. The work presented here is testament to the gutsy spirit of those willing to take the financial, creative, and personal risks necessary to see a film through to its end.

Founder/Director Jeff Ross

Awards

This is your chance to talk back to the movie industry! If we all scream loud enough maybe we can get them to stop making Batman movies and invest in some of these guys. We invite you to cast your vote for Best Feature, Best Short and Best Animation in the festival. Based on your choices, we will be awarding the Audience Awards to the winning filmmakers at the Berkeley Closing Night party, January 20th. Additionally, the folks behind the scenes will be doling out the IndieFest Staff Prize to the film we think has proven itself to be the most kick ass production in the program. This year's award for Audience Award for Best Short is sponsored by Adamation and the Award for Best Animation is sponsored by Red Bull. The Screen Actors Guild will also be presenting an award for Best Performance in an IndieFest Feature Film at the Closing Night Party January 20. Vote counting will not be handled by Floridians. We promise.

Animation

Last year's addition of short animation was a big hit with festival goers so we've brought it back again. We will continue the old school tradition of showing a new animated work before each feature. Sometimes profoundly entertaining, sometimes profoundly disturbing and sometimes just profound, each piece is an example of some of the best new work by contemporary animators.

You love movies. You've always loved movies. Back when you were a kid, your best friend wanted to be the first human being on Mars. You wanted to be the first director to make a 3-D western horror sci-fi musical film noir. You still do. You spent your childhood making little 8mm shorts. When it came time to go to college, you begged your parents to let you go to film school; they agreed, but only if you co-majored in "something to fall back on" (in your case, marketing). You graduated two years ago but are still living at home while you noodle around with a couple of different screenplays. A college classmate who crewed on your Senior Thesis film was signed to CAA off hers, and last week she was hired to direct the new Winona Ryder picture. "That's it!" you realize. Time to get off your ass. You don't know how to get a movie going, but it's shit or get off the pot time.

If you decide to try and make a movie, go to [p.6](#)

If you decide not to, go to [p.24](#)

by
Richard
Schenkman

Choose Your Own Indie Filmmaking Adventure

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Venues & Schedule

Look to Center Spread for complete Venue & Schedule info.

Tickets

Tickets go on sale Monday, December 18.

General tickets \$7.50. Opening Night tickets, includes after party at Somarts are \$15. Matinees, all films before 5pm, are \$5.50.

Advance Tickets & Passes

Advance tickets and passes are available with no service charge online at www.sfindie.com. Advance tickets also available through TicketMaster by calling 415.421.7113. at most Bay Area Fire Aid stores and all Tower Records. Phone and web orders will be available for pick up at the will call table the day of the show.

Same Day Tickets & Passes

Same day tickets are only available at the theaters. The box office will open 30 minutes before the first show of the day and will sell tickets for that day's shows as well as advance tickets for other shows playing At That Theater Only.

Discount Passes

The IndiePass, good for admission to all films at the Festival is \$75 (less than \$3 per program!). The LumierePass, good for admission to all films at the Lumiere, is only \$50. The FineArtsPass, good for all films at the Fine Arts Cinema, is \$25. The DigitalUndergroundPass, good for all films at Bohemia, is \$25.

No Such Thing As Sold Out

If the box office or Ticketmaster has sold out their allotment of tickets for a particular show, that does not mean the show is sold out. There will very likely be tickets available at the door. These tickets will go on sale 20 minutes before showtime on a first come first served basis. Tickets are not refundable and not exchangeable. Refunds are available only if the program is canceled.

Trailer

Festival trailer designed and directed by Mick Diener. Produced by Jeff Ross. Special thanks to Blue Period for the rockin' tune and to Cinecic and Adomation for their sponsorship of the project. Trailer edited with personalStudio.

Adventure Story

Writer/producer/director Richard Schenkman started his professional career creating promos, network ID's, and documentary programs for MTV. He has produced and directed music videos, fashion videos, commercials and promotional films. He has made award winning shorts and three feature films, two of which were released theatrically. Schenkman's second feature film "Went to Coney Island on a Mission From God.. Be Back by Five" was featured in the first SF IndieFest. Schenkman and his long-time collaborator Jon Cryer have recently completed two new screenplays and sold a pilot to Fox Television. He continues to direct commercials and write for both movies and television.

Staff

Founder/Director Jeff Ross. Development Director Stevy Stephens; Feature Programmers Jeff Ross, Allen White, Todd Booth. Shorts Programmer Mimi Brady; Programming Committee: Abby Kavanaugh, Mick Diener, Sarah Lockhart, Dennis Conroy, Claudia Lehon, Steve Mackus, Sean Shodahl. Publicist Phillip Walker. Promotions/House Managers Don Rodenburg, Alicia Perre-Dowd. Writers Allen White, Tod Booth. Festival Assistant Marjorie Kase. Graphic Design Lynn Cookley, Web Design Trina Ross.

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Contact the Festival

SF IndieFest
530 Divisadero St. #183
San Francisco, CA 94117
415.820.3907
info@sfindie.com
www.sfindie.com

Features

Opening Night



After catching the fabulous comedy *Standing on Fishes* at the Galaxy Thursday the 11th, please join us for our biggest bash yet at SomArts Gallery on Bryant Street at Ninth. We've got killer DJs, special performances by *Crisis*, *Cutting Ball Theater* and *Orla & the Gasmen* (see *Black-Eyed Dog*), short film screenings, cartoons, complimentary food and drink, local and visiting filmmakers, local and visiting filmgoers, dancin', art, cool video projection, hobnobbing celebs, rock stars, talent scouts, star fuckers, lost tourists thinking they found the outlet mall looking confused and astounded until we easily convince them they have indeed landed in the best spot on earth on this particular Thursday night and here, won't you have another cocktail?

You're torn between two script ideas: a personal story, based on an important experience from your own childhood, or an ultraviolent, high-concept thriller that came to you in a dream.

If the ultraviolent, go to p.10

If you decide on the personal project, go to p.8





OPENER

Th 1/11
8:00pm

Standing on Fishes

Meredith Scott Lynn & Bradford Tatum

1999, 90 min, 35mm; West Coast Premiere

Making prosthetic vaginas was not quite what the talented Caleb (Bradford Tatum) had in mind when he embarked on a career as a sculptor. Nevertheless, here he is crafting an "\$8000 rubber cooch" for Hollywood's most pretentious film director, Verk (Kelsey Grammer in a savagely funny cameo). His overbearing but devoted girlfriend Erica (Meredith Scott Lynn) is at a turning point of her own and is ready to abandon her going-nowhere career as an actress. The couples' colliding crises are making their already tempestuous relationship even rockier than usual—their hilariously frank pillow talk is a wonder to behold. To top off the existential confusion, Caleb's best friend, Jason (Jason Priestly) has naïve fantasies about fathering a child with a woman he's known for only two days. To make ends meet, Caleb rents his guest house to a gifted fellow sculptor named Camille (Lauren Fox, *In & Out*), who lives in her own strange universe in which visions received from a "moth fairy" inspire her extremely successful work, and Caleb quickly finds himself enchanted by her nutty worldview. If only real life didn't get in the way of following your bliss—that's the central dilemma of "Standing On Fishes." Struggling artists are perhaps too often the subject of struggling filmmakers, but this sharp-witted farce makes it fresh and funny once again.

Contact: 914.937.8496 Panent@aol.com

In Attendance: Co-directors/writers/stars Meredith Scott Lynn & Bradford Tatum & Co-star Jason Priestly

Preceded by: *This Guy is Falling*

Michael Horowitz & Gareth Smith, 2000, 12 min, 35mm

Contact: horowitm@hotmail.com

CLOSER

Th 1/18
9:30pm

Sun 1/21
9:15pm

The Auteur Theory

Evan Oppenheimer

1999, 80 min, 35mm

Seen one too many indie films about making indie films? Well, so has writer/director Evan Oppenheimer, whose "Auteur Theory" hilariously skewers every sacred indie film cow you've ever come across. George Sand, a timid Brit who thinks declaring himself A Documentary Filmmaker should make ordinary mortals quake in awe, is making a film about a student film festival. He's looking for the drama and intrigue every doc-maker hopes for, but gets way more than he bargained for when the entrants begin to be killed off in rapid succession in unusual ways that smack of poetic justice. His muck-raking, Nick Broomfield-esque instincts kicking in, he's determined to both solve the crimes and become the hero of his own film. Collaborating with a cop named Blank who knows the work of both Tarkovsky and Foucault (and little, it seems, about solving crimes), as well as a cute but morose goth filmmaker (played by Natasha Lyonne in a fine Christina Ricci imitation), Sand scours the films and filmmakers for clues. The entrants are all cut-throat, self-important snobs who include Asmali Jawad, the Hindu Tarantino, Spike Levy, an Hasidic Jew, and the Unknown Filmmaker (yes, he wears a paper bag on his head). And their films? Does anyone really need to see "JFK, Jr.," which re-stages the Kennedy assassination with a cast of eight year-olds, or "Hamlette," a feminist reworking of you-know-what? Oppenheimer has made the "Naked Gun" of filmmaking films, a non-stop barrage of shameless puns and courageously stupid jokes, with a cast of hams (who include not one but two Star Trek spin-off stars) that makes OJ Simpson look like Sidney Pottier. It's easily the funniest indie film since "Clerks."

Contact: 212.481.0372, evan@nyc.rr.com

In Attendance: Director Evan Oppenheimer

Preceded by: *When The Day Breaks*

Wendy Tilby and Amanda Forbis, 1999, 9 min, 35mm

Contact: 212.629.8890

It's not much money, but you realize that if you shoot DV, you can actually make the whole movie! You round up friends, and cast it with unknowns, but put in all your heart and soul. You send it off to festivals.

If you get into Sundance, go to p.15

If you don't, go to p.20





Sun 1/14
3:00pm

Sat 1/20
5:15pm

900 Women

Laleh Khadivi

2000, 73 min, 16mm

Women are the fastest growing prison population in America. Filmed over 9 months at the Louisiana Correctional Institute for Women, 900 WOMEN gives a face and voice to the grandmothers, the mothers, the lifers, and the death row inmates that live there. Located in the swamplands of southern Louisiana, LCIW was built in 1977 to house the growing population of female convicts at Angola. Today, under the eye of the same warden, the prison frequently exceeds its 900-person capacity. A minimum, medium, maximum and death row facility, the women here have committed crimes ranging from forgery to multiple counts of murder. 75% of the women are mothers and one fourth of them are serving sentences longer than 15 years. The prison has a somewhat surreal and peaceful quality, but the deceptively peaceful atmosphere is home to innumerable stories of imprisonment, frustration, hatred and hope. A variety of women inmates share their stories and experiences of life on the streets, abuse, incarceration, freedom, childbirth and motherhood.

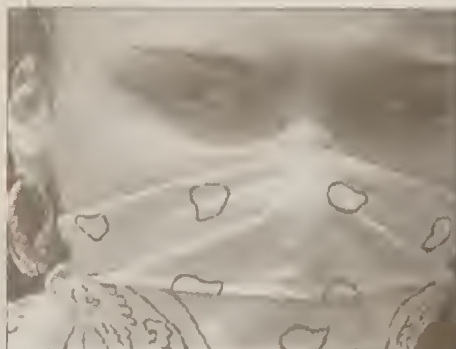
Contact: 212.925.0606 www.wmm.com

In Attendance: Director Laleh Khadivi

Preceded by: The Moschops

Jim Trainor 2000, 13 min, 16mm

Contact: jtrain@artic.edu



Fri 1/12
4:00pm

Sat 1/13
6:00pm

Sun 1/21
4:40pm

Black and Gold

Rick Rowley & Jacquie Soohen

1999, 74 min V.d.

The Latin Kings were once the most feared of New York's street gangs, as well as the most prosecuted. In 1994, the Kings realized that the collective strength of the city's Latino youth could be put to use as a powerful force for positive change, and they transformed into the Almighty Latin King and Queen Nation. In the tradition of ethnic protest groups like the Black Panthers and the Young Lords, the Kings became a movement to be reckoned with, as they put aside drugs, guns, and violence to heal their community through activism and education. Yet like other militant political groups, the Kings have been relentlessly hounded by police and government agencies, who not only believe the Kings incapable of change, but seem to deeply fear that the Kings represent a real threat to their status quo. This powerful documentary lets the Kings speak for themselves about their mission, and features a gutsy soundtrack of their own brand of political hip-hop.

Contact: 617.515.4249 www.bignoisefilms.com

Preceded by: Deus ex Machina

Michael Sargent 1999, 10 min, Projected on Vdeo

Contact: rebecca@vfs.com

Your parents once told you they'd help you buy a house; you try to convince them to give you that money now—to make a movie—instead.

If they say yes, go to p.7

If they say no, go to p.11





Sun 1/14
1:00pm

Wed 1/17
7:30pm

Black-Eyed Dog

Richard O'Connell

1999, 89 min, 35mm

The Commitments meets The Godfather in this shadowy tale of struggling musicians and overdue debts within the San Francisco Irish immigrant community. Paul Maguire (Paul Barnett) will do just about anything to assure the success of his talented band, Black-Eyed Dog the local band Orla & The Gasmen. His ruthless brother, Gerry, a local gangster, calls in an old debt just when the band is on the verge of success and in need of cash to record a new demo. Flat broke after an exciting but financially disastrous six-week tour, with the band's personal and romantic conflicts threatening to split them apart, Paul cannot pay back his implacable brother. As crime bosses are wont to do, Gerry demands a little favor to clear Paul's record, a deadly task that recalls a favor Paul did for Gerry 20 years before, which has tainted his fate forever. This intense slice of Irish noir is packed with the lively and melancholy music of local artist Patrick Francis.

Contact: 914.937.8496 panent@aol.com

In Attendance: Director Richard O'Connell,
Producer Mikel O'Reardon, Local Band Orla &
The Gasmen, & Cast Members

Preceded by: Pandorama

Nina Paley 2000, 3 min, 35mm

Contact: nina_paley@yahoo.com



Sat 1/13
3:30pm

Sat 1/20
7:25pm

Citizen James

Doug E Doug

1999, 35mm, 76 min

COSBY alum Doug E Doug writes, directs and stars in this infectious and all-out hilarious comedy about a young filmmaker's unlikely quest to film "The Angela Davis Story" on Super-8 in his Brooklyn neighborhood. Spurred on by a brief encounter with a Spike Lee surrogate and discovery of a wad of cash, James (Doug), enlists the help of two friends who know even less about filmmaking than he does. Full of witty twists and self-referential excess, CITIZEN JAMES turns the 'hood film genre back on itself, with funny, touching and uplifting results.

Contact: 718.522.6882

In Attendance: Director Doug E Doug

Preceded by: Drink

Patrick Smith 2000, 5 min, 35mm projected on V dev.

Contact: pat@patsmith.com

He remembers her, and agrees to see her. They have sex for two days straight, and he even promises to read your script. But he never does. Sorry! Start over.





Sun 1/14
9:30pm

Fri 1/19
7:30pm

Dog Story

Jian Hong Kuo

2000, 82 min, 16mm

"It's gonna be a fucked up day." No kidding. Roy (screenwriter Adam Golomb), a very down-on-his-luck, trailer-park-dwelling ex-cop, has made one too many bad bets and big mistakes, and he's tired of paying up. In debt up to his neck to a local crime boss, his marriage to fed-up Marty (Maria Cina) on the verge of disintegration, all he has to do to fix his run-down life is to pick up a bag and deliver it. But Roy's simple errand runs headlong into a small-town conspiracy, an assortment of vicious thugs, an unexpected double-cross or two—not to mention a scruffy little dog. So, in that time-honored noir tradition, Roy and Marty impulsively decide to make one last lunge at the big score. Jian Hong Kuo's tightly-wound thriller takes place all in one long and intense day, and trades the usual dark urban grit for the sun-baked wide open spaces of the rural West, keeping you guessing all the way.

Contact: 312.543.0587 shovelguy@hotmail.com

In Attendance: Screen Writer/star Adam Golomb

Preceded by: **The Hangnail**

Shane Acker 1999, 2min, 16mm

Contact: sacker@ucla.edu



Sun 1/14
6:10pm

Th 1/18
8:30pm

Sat 1/20
3:00pm

Down Time

Sean Wilson

2000, 90 min, 16mm projected on Video, World Premiere

This unvarnished look at life in prison is a raw glimpse into a man-made purgatory that is equal parts hell and ennui, where basic survival is as important as passing time. The story is based upon local writer/director Sean Wilson's own experiences, including his struggle with addiction and his own incarceration on federal drug charges. Sent to prison after a deadly shoot-out in a drug deal gone rotten, the film's protagonist, Slim (William van Noland), must confront years of terror, loneliness, and boredom as he lives out his sentence, just as Wilson did while serving his own time. Shot mostly on location inside Bay Area prisons such as San Quentin, the film features dozens of ex-cons and cops as actors and extras. That, along with Wilson's unflinching eye, lends the film a hard documentary edge, and his insider's knowledge of prison life gives "Down Time" a remarkable and gritty authenticity.

Contact: 510.654.9311 kiwi@sirius.com

In Attendance: Director Sean Wilson, Cast Members

Preceded by: **Drink**

Patrick Smith 2000, 5 min, 35mm projected on Video

Contact: pat@patsmith.com

Luckily, your sister's college roommate briefly dated Eric Roberts, but it was back when he was drinking, so he may not remember her. But she promises to give him the script.

If he doesn't remember her, go to p.12

If she succeeds, go to p.9



Fri 1/12
8:05pm

Wed 1/17
9:45pm

Sat 1/20
9:30pm

Dropping Out

Mark Osborne

2000, 109 min, 35mm

Emile is the happiest depressive you've ever met. He approaches his suicide like he approaches everything—with a chipper smile and an "isn't life amusing?" shrug. But darn it if a job offer doesn't come along and give him something to live for. At least, until he's suicidal again, and asks his graveyard-shift colleague, Henry (portrait of a serial slacker), for a little help on his Final Act. But a funny thing happens on the way to oblivion... Insidiously strange and explosively hilarious, with a disposition that swerves from sunny to pitch black and back again (Emile's first suicide attempt will either send you running for the exit or laughing until you bleed), "Dropping Out" serves up more forehead-slapping, "what the...?" moments of any movie since "Being John Malkovich." This first feature by Mark Osborne (winner of the SF IndieFest Audience Award for best short last year with his animated film MORE) is a loony and utterly original plunge into a world consumed by consumerism—a world just like ours, only much, much weirder. Or is it?

Contact: 323.223.6848 clamsyes@aol.com

Preceded by: Can't Drag Race With Jesus

Bill Plympton 2000, 2 min, 35mm

Contact: plymptoons@aol.com



Sat 1/13
7:50pm

Th 1/18
5:05pm

Sun 1/21
6:50pm

East Of A

Amy Goldstein

1999, 87 min, 35mm

From 1985, the year of New Coke, to 1995, the year of OJ's acquittal, three sharp-tongued East Village housemates are locked into uneasy cohabitation in a coveted New York rent-controlled loft. "East of A" drops in on the three one day a year for that turbulent decade—Peter Parker (whose friends call him Spidey, of course) a seminary school dropout, Reggie, an Edith Piaf wanna-be, and Chart, making a brisk living through the sale (not to mention over-use) of drugs. From cocaine addictions to gym addictions, from pot to Prozac, our dysfunctional trio and their perpetually under-furnished home play host to a terrific cast of just-passing-through boy-and-girlfriends (Camryn Manheim, David Alan Grier and Adam Arkin to name a few). Careening through career success and failure, the joys and pitfalls of love, the constant specter of AIDS and, finally, a semblance of real family, it's an hilarious and bittersweet paean to the ebb and flow of friendship and long-term leases.

Contact: 818.994.1771 www.eastofa.net

In Attendance: Director Amy Goldstein,
Co-writers/stars Scott Kraft & Nadine van der Velde

Preceded by: Rejected

Don Hertzfeldt 2000, 9 min, 35mm

Contact: www.bitterfilms.com

Damn! Well, you've got to figure out another way to make the movie. You know a little about film, but basically have no real skills, and you need money quickly. What to do?

If you become a prostitute, go to p.24

If you get a job in a film lab, go to p.14





Fri 1/12
5:50pm

Mon 1/15
6:30pm

First, Last, & Deposit

Peter Hyoguchi

2000, 92 min, Video

The promised land of California isn't all it's cracked up to be. The trials of Christine, a high-strung single mother, hoping for a new life in Santa Barbara with her daughter, Tessa, are vividly brought to the screen with a cinema verité style by director Peter Hyoguchi's probing use of video. Working a minimum wage grocery store job, dumped by a layabout boyfriend, and thrown out of their apartment, the two are soon living out of their car. Meanwhile, Tessa, mortified by her homelessness, weaves a web of high-living lies about her wealthy family to impress her new school friends. As Tessa's lies begin to self-destruct, Christine is driven to her wit's end just trying to find a place to live and feed her daughter. Her hard-luck circumstances finally lead Christine to perform a no-turning-back act of desperation. Sara Wilcox and Jessica White are superb as the resilient but unravelling mother and daughter. The intimacy of their bond is profoundly touching, making this "issue" film a very personal experience.

Contact: 805.966.7311 www.firstlastdeposit.com

In Attendance: Director Peter Hyoguchi,
Producer Duffy Hecht

Preceded by: Sower

Yong Duk Jhun 2000, 3 min, Video

Contact: ydjhun@hotmail.com



Sun 1/14
8:20pm

Wed 1/17
6:10pm

Hunger

Maria Geise

2000, 101 min, Video, World Premiere

Based on Nobel laureate Knut Hamsun's 1890 existentialist masterpiece, this "Hunger" replaces turn-of-the-century Oslo with millennial Los Angeles with striking aptness. Charlie Portus (Joseph Culp) is an out-of-work screenwriter (is there any other kind?). Evicted from his hotel room, penniless Portus wanders the streets of LA, alternately exhorting and condemning God and Man, while scribbling screen treatments on yellow legal pads and trying to sell his few tattered possessions for food money. Poor Portus, though, is cursed with an almost saint-like selflessness which compels him to put his fellow homeless travellers before himself, further dooming him to starvation and the twisted clarity hunger brings. Portus' newest treatment catches the eye of a studio chief (a furious cameo by Joseph's father Robert Culp), and he struggles to crank out the script while battered by celestial visions and his longing for a beautiful street-walker. Joseph Culp's exquisitely naked performance and writer/director Giese's ragged, guerilla-video style add immeasurably to the bracing austerity of the film, charging it with all the primitive beauty of an ancient Russian icon painting. It's a powerful, compassionate and astringently funny view of street-level life and an artist's struggle that lingers long after it's over.

Contact: 310.277.3776 mariagiese@mac.com

In Attendance: Writer/Director/Producer Maria Giese

Preceded by: Sower

Yong Duk Jhun 2000, 3 min, Video

Contact: ydjhun@hotmail.com

He doesn't remember her, but he likes the sound of her voice and the idea of the script, so he reads it and calls you instantly. He loves it, and knows a Turkish guy with money—but the guy's wife has to be the female lead.

If you insist on meeting her first, go to [p19](#)

If you say, "Sure!" go to [p18](#)





Sat 1/13
1:15pm

Tue 1/16
5:05pm

Sun 1/21
2:30pm

North Beach

Jed Mortenson & Richard Speight Jr

2000, 85 min, 16mm; West Coast Premiere

The Mission district may be called the New Bohemia these days, but San Francisco's Old Bohemia, North Beach, is still alive and well. The wide extended family portrayed in "North Beach" — broke musicians, waiters and waitresses, as well as few with no visible means of support — prowl the streets and smoky cafes, gossiping about who's sleeping with whom, all just trying to get by in the face of yuppie encroachment. Today Tyler Morgan is the hot subject of neighborhood gossip, having spent the night with a nineteen-year-old stripper from New Orleans. It seems the entire incestuous community knew about it before he even left her house, including his girlfriend Paige. "North Beach" follows Tyler's journey through his long day, fending off the lousy advice of his colorful and misguided band of alcohol and drug-fueled friends, trying to make it to his band's gig at the Lost & Found, while trying to track down and make up with Paige. Utilizing the famously picturesque neighborhood (the real main character) to maximum effect, North Beach is a joyful romp through the lives and libations of a lost generation.

Contact: 310.403.8957 jed@northbeachthemovie.com

In Attendance: Co-directors Jed Mortenson & Richard Speight Jr. & Cast Memebers

Preceded by: *Decomposition in A Minor*

Jack Rene Perkins 2000, 6 min, 16mm

Contact: jperkins62@hotmail.com



Sat 1/13
10:10pm

Mon 1/15
9:30pm

Passing Stones

Roger Majkowski,

2000, 90 min, 16mm, World Premiere

Leon (writer/director Roger Majkowski) is a ferociously bitter 30-year-old paperboy (he prefers the term "circulation manager") still living at home with his nagging mother and dope-addled man-boy brother, Anthony. When a doddering customer gives him a cryptic letter before blowing his own brains out, Leon enlists the help of his twisted siblings to solve the mystery. After older brother Gary, a demented cross between Buddha and Machiavelli, translates the letter (it's in Polish), it sends the trio on a hunt for a fortune. Their search leads them to a family of women even more bizarre than themselves. Head of this other household is the hard-edged Sheila. Sheila's sister Meredith seeks relief from the barking and uncontrollable swearing of her Tourettes through a crack pipe. Their mother, Eve, lies in a catatonic stupor, yet locked within her brain are past secrets that may lead to a buried treasure. Buried treasure! Only a movie as frenzied and funny as this one could get away with an old saw like that. Filled with one-of-a-kind characters (Roger Majkowski, especially, is simply amazing as the lunatic Leon) and pitched at a delirious pace, this is an indie version of "It's a Mad, Mad, Mad, Mad World."

Contact: 212.675.6786 adamliz21@yahoo.com

In Attendance: Director Roger Majkowski, Producer Elizabeth Helpen

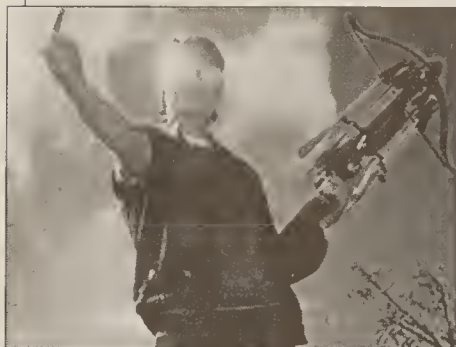
Preceded by: *Abandoned Dolls*

Karl Staven 1999, 5 min, 16mm

Contact: staven@erols.com

What're you, crazy? How could you not sell your movie to Miramax? Put this down now and walk away. What are you even doing at a film festival? Jeesh.





Sat 1/13
8:00pm

Tue 1/16
9:30pm

Radio Free Steve

Jules Beesley

2000, 82 min, Video; West Coast Premiere

It's 1984, several years after WWII, and another shitty radioactive day on the hot Texas highways. Radio Free Steve, the world's last radio pirate with the world's worst mullet, is engaged in everybody's favorite pastime—driving around in a CB-equipped van with a crossbow killing albino vampire mutants. Pursued by a black Camaro driven by FCC assassin Dirk Benedict, Steve picks up a case of beer and his cranky girlfriend Sheena and heads West across the Forbidden Zone for the promised land of New Los Angeles. A white trash cross between Road Warrior, Omega Man, Smokey And The Bandit and, oh, about a million other movies and TV shows, this mock resurrection of a lost sci-fi road movie is an hysterically funny, deeply chintzy time-trip back to all those 70's and 80's fads that we're all so fond of and would still rather forget. The whole nutty enterprise (the website, radiofreesteven.com, extends the joke splendidly) is unthinkable without the wildly go-for-broke work by Ryan Junell as Steve, who quite simply gives the shitkickin'-est performance you'll ever see. Is this a home movie, or a movie about a home movie? Is it a doc? A mock-doc? a faux-mock-doc? Could someone really make up a character as forlorn and obnoxious as Steve Glenn? Whatever—just don't miss it.

Contact: 415.826.5716 www.radiofreesteven.com

In Attendance: Writer/Director/Producer Jules Beesley, Star Ryan Junell, Producer Amy Raymond

Preceded by: Abandon Bob Hope All Ye Who Enter Here

Kevin D.A. Kurytnik 1997, 7 min, Video

Contact: reaper@spots.ab.c



Sun 1/14
7:10pm

Tue 1/16
9:15pm

Rendezvous In Samarkand

Tim Bridwell

1999, 103 min, 35mm

A romp across the Sahara in an SUV takes a few unexpected turns in this powerful film by Tim Bridwell. Smuggling a 4x4 into Africa is Randall (John Littlefield), an arrogant rich American, whose relationship with his French girlfriend, Cécile (Marie Ravel), will be made or broken by the trip. Also along for the ride are a couple of mysterious Japanese hitchhikers, Yumi and Atsuko, whose drifting life hides a dark secret. Randall's own reckless mission is a secret, too (or is it? Someone seems to be following them...), and their collective emotional baggage and clashing philosophies threaten to undermine both the journey and their very survival in the unforgiving desert. Writer/director Bridwell's subject is fate, played out on the gameboard of the Sahara: do we make our own, or does the "Way of the World" determine our destiny? The film's lush cinematography and stunning soundtrack bring all of the stunning beauty and deadly bleakness of the North African desert to vivid and unforgettable life.

Contact: 212.777.3752 www.samarkandpictures.com

In Attendance: Director Tim Bridwell

Preceded by: Synchronicity

Hans Uhlir 2000, 4 min, 35mm

Contact: tony@ilm.com.

Working at the lab, you discover that a secret society of mole people (all former filmmakers) lives in the tunnel beneath the building.

If you decide to abandon your story and instead make a documentary on the mole people, go to p.28

If you say, "screw these losers" and work triple time to raise money, go to p.22





Sat 1/13
5:35pm

Mon 1/15
7:10pm

Straightman

Ben Berkowitz

90 min, 2000, 16mm projected on Video

David and Jack (played by director Ben Berkowitz and his co-writer Ben Redgrave) are long-time, good-time buddies. David's a slovenly, overweight and obnoxious would-be comedian, prone to wise-cracks and misanthropy, but somehow manages to get laid with astonishing regularity. Jack, the quiet one, is in a crumbling live-in relationship with his girlfriend, but keeps his pal David company in his bar-trawling. When Jack's girlfriend leaves him, he and David move in together and face the realities of true friendship and love between a couple of "guys." Developed by the cast over a period of months using improvisational methods inspired by the great Mike Leigh, "Straightman" feels so authentic you'd think it was all done with hidden cameras, with the boring parts left out. It ain't pretty—it's a grungy, warts-and-all view of a couple of slobs and their low-rent Chicago lives-and-loves—but it plumbs the mysteries and complexities of male friendship with a courage and wit rarely seen in movies. Brutally frank, hilarious without a hint of cheap glibness, and sporting a terrific cast of local Chicago actors, "Straightman" gets it just right.

Contact: 773 862 7569 www.benzfilm.com

Preceded by: The Manipulators

Clare E. Rojas & Andrew Jeffrey Wright 1999, 3min, 16mm



Fri 1/12
5:55pm

Mon 1/15
5:05pm

Straight Right

P David Ebersole

2000, 81 min, 35mm

Caleb Johnson (screenwriter Brent Smith) is an up-and-coming boxer with a shot at a career-making title fight, but his short-fuse temper threatens to ruin him. When a young neighborhood kid shows obvious signs of being physically abused, the old ghosts of Caleb's own childhood mistreatment reawaken. When Caleb speaks at the local school where his wife is a teacher, he is confronted with yet another child who bears marks of possible abuse. His temper and his memories colliding, Caleb has no choice but to take action, and his overwhelming desire to become the rescuer he never had threatens his marriage, his career, and his future. Writer/actor Smith's is intense and utterly convincing as the tortured, doomed Caleb, and award-winning director P. David Ebersole weaves a dark morality tale that explores the wide gray zone between right and wrong. Features Mary Woronov (Eating Raoul, Rock and Roll High School) in a cameo role as a psychiatrist.

Contact: 323.666.4911 www.straightrightthemovie.com

Preceded by: When The Day Breaks

Wendy Tilby and Amanda Forbis 1999, 9 min, 35mm

Contact: 212.629.8890

Incredibly, amazingly, you get into Sundance. The screening goes great, and you exit the theatre to find that Miramax wants to buy it!!

If you don't sell it to them, go to p.13

If you sell it to them, go to p.25



UA Galaxy

1285 Sutter at Van Ness

Th 1/11 Opening Night

Standing on Fishes
8:00pm (p.7)

Opening Night
bash follows the
film at SomArts,
934 Brannan
at 9th

DJs,
performances,
screenings,
complimentary
food & drink
WooHoo!!

Lumiere Theatre

1572 California at Polk, validated
parking at Holiday Inn on Van Ness

Parties

Come hang with filmmakers and festival goers
alike at the various IndieFest after parties.
Exchange your ticket stub for drink on us!

Digital MovieHouse & Festsestival Lounge

Bohemia 1624 California at Polk
(not handicapped accessible, our apologies)

Digital MovieHouse energized by Red Bull

The revolution will not be televised;
the revolution will be digitized!!
The digital revolution has arrived!!
This year SF IndieFest has secured
the Bohemia loft space to house the
festival's Digital MovieHouse. With our
sleazy digital projector, SF IndieFest
will be screening two films (check
schedule for listing) on the big screen,
as well as EVED works from 4-6 pm.
Come check out the cutting edge in
movie making!

Fri 1/12

Black and Gold
4:00pm (p.8)

Straight Right
5:55pm (p.15)

Dropping Out
8:05pm (p.11)

The Strange Case...
10:25pm (p.18)

After party
at An Sabin,
1176 Sutter
at Polk.

Sat 1/13

North Beach
1:15pm (p.13)

Citizen James
3:30pm (p.9)

Straightman
5:35pm (p.15)

East of A
7:55pm (p.11)

Passing Stones
10:10pm (p.13)

After party
at Bohemia,
1624 California
at Polk.

Special Presentations
3-5:30pm (see below)

Eveo screenings
4-6:00pm free

Black and Gold
6:00pm (p.8)

Radio Free Steve
8:00pm (p.14)

Sun 1/14

Black Eyed Dog
1:00pm (p.9)

900 Women
3:00pm (p.8)

The Rules of the Game
5:10pm (Shorts p.22)

Rendezvous In...
7:10pm (p.14)

Dog Story
9:30pm (p.10)

After party at
Boston Spirits,
1750 Polk at
Washington.

Eveo screenings
4-6:00pm free

Down Time
6:10pm (p.10)

Hunger
8:20pm (p.12)

Festival Lounge

From January 12 thru 18, SF IndieFest will be headquartered in the loft above
Bohemia Lounge, 1624 California Street. The Festival Lounge is the place to
kick it with the filmmakers and other guests between shows, maybe enjoy
a cocktail or two and participate in informal chats about all things digital.

Every day this lounge will feature demonstrations of *personalStudio*, a revolu-
tionary new editing tool (check schedule for listing). EVED will be screening
some of the best work currently streaming on Eveo.com: Artisan, Erecting
a Nation, Operation, Copycat, Bowlin Fer Souls, PMS Love, La Bofetada,
Fin, Ordinary Love, Muster Card, Keep Clear, Gerrard.

You are invited to attend *Special Presentations* featured January 13, 2001.

SAGIndie from 3-4:30pm. This is your chance to learn about the Screen
Actors Guild's low budget agreements from some of SF's hottest producers
and why you (and everyone else for that matter) should work with union labor.
personalStudio from 4:30-5:30pm. This is your chance to discover the latest
(1) cost effective digital editing software.

Space is limited so please register at info@sfindie.com before the 13th of January 2001

January 12-18

San Francisco Independent Film Festival

530 Divisadero St. #183 San Francisco, CA 94117 415.820.3907 info@sfindie.com www.sfindie.com



Mon 1/15

Straight Right
5:05pm (p.15)

Straightman
7:10pm (p.15)

Passing Stones
9:30pm (p.13)

After party at
Tango Tango,
1550 California
at Polk. Karaoke!

Tues 1/16

North Beach
5:05pm (p.13)

Some of These Stories...
7:00pm (Shorts p.22)

Rendezvous In...
9:15pm (p.14)

After party
at Bohemia,
1624 California
at Polk.

Wed 1/17

Let There Be Rock
5:35pm (Shorts p.21)

Black Eyed Dog
7:30pm (p.9)

Dropping Out
9:45pm (p.11)

After party
at An Sabin,
1176 Sutter
at Polk.

Th 1/18

East of A
5:05pm (p.11)

Every Day Here
7:15pm (Shorts p.23)

The Auteur Theory
9:30pm (p.7)

SF Closing Night
party at Red Devil
Lounge, 1695 Polk
at Sacramento.

Eveo screenings
4-6:00pm free

First, Last, & Deposit
6:30pm (p.12)

Won't Anybody Listen
8:30pm (p.19)

Eveo screenings
4-6:00pm free

Pure Pandemonium
7:30pm (Shorts p.23)

Radio Free Steve
9:30pm (p.14)

Eveo screenings
4-6:00pm free

Hunger
6:10pm (p.12)

Superstarlet A.D.
8:30pm (p.18)

Eveo screenings
4-6:00pm free

Won't Anybody Listen
6:35pm (p.19)

Down Time
8:30pm (p.10)

Fine Arts Cinema

2451 Shattuck Ave at Haste,
six blocks from Berkeley BART

Fri 1/19

Dog Story
7:30pm (p.10)

The Strange Case...
9:30pm (p.18)

Sat 1/20

Down Time
3:00pm (p.10)

900 Women
5:15pm (p.8)

Citizen James
7:25pm (p.9)

Dropping Out
9:30pm (p.11)

Sun 1/21

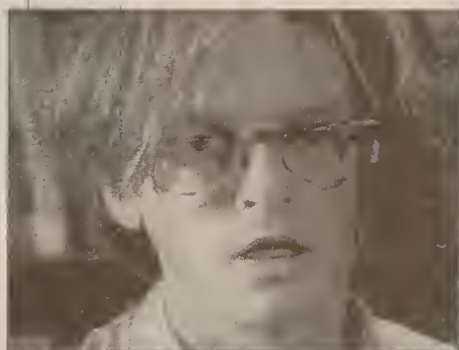
North Beach
2:30pm (p.13)

Black and Gold
4:40pm (p.8)

East of A
6:50pm (p.11)

The Auteur Theory
9:15pm (p.7)

Berkeley
Closing Night
party at Thalassa,
2367 Shattuck.



Fri 1/12
10:25pm

Fri 1/19
9:30pm

The Strange Case of Señor Computer

Tom Sawyer

1999, 91 min, 16mm projected on Video

Do androids dream of 1-900 phone sex lines? Do robots just wanna have fun? When you're a robot named Ike, and your lonely creator, a socially inept, 34-year-old virgin named Charles (Rick Ziegler) spends all his time wallowing in near-suicidal self-pity, you find your evolution wherever you can. Ike's education instead comes from Charles' Mexican housekeeper Carlotta (Gladys Hans), who introduces him to the wonders of TV, salsa dancing, and the human world, which seems to grow stranger the more he learns about it. He also discovers a life-line to the outside world through phone sex and, like some C-3PO version of Cyrano de Bergerac, Ike not only coaches the maladroit Charles in the ways of women, he's setting him up on dates. Through the eyes of the amazing Ike, first time writer/director Tom Sawyer explores death, sex, existence and credit cards in this very funny and stylish cross between 'Pi' and 'Sleeper.'

Contact: 310.454.8417 sawyer667@earthlink.net

In Attendance: Writer/Director Tom Sawyer

Preceded by: The Manipulators

Clare E. Rojas & Andrew Jeffrey Wright

1999, 3 min, 16mm



Fri 1/12
8:00pm

Wed 1/17
8:30pm

Superstarlet A.D.

John Michael Murphy

2000, 80min, Video

Set in the post-apocalyptic next millennium, "Superstarlet A.D." is a wild romp packed with the sex and violence of a classic exploitation film. It's the lost city of Femphis, where all men have de-evolved into deadly Neanderthals and all women have banded into marauding rival beauty cults: the dumb platinum blonde PhayRays, ruthless brunette Satanas and ill-tempered redheaded Tempests. At stake are rapidly dwindling supplies of lipstick and ammunition. And the stakes get even higher when a fourth cult emerges: Superstarlet A.D. that combines the power of all three hair colors! They're direct descendants of 1950s burlesque stars and in homage wear film reels mounted on their backs like halos. Ravishing brunette Superstarlet Naomi's quest in life is to find and view her actual ancestral film, and this search leads to the danger of abandoned theaters, where threatening Neanderthals are known to lurk. But cavemen aren't the only problems—the other cults are vicious in defense of their turf and each other. When you're faced with a cult of redheads who'll kill a blonde for her blood (which enhances red hair color!) or kidnap a brunette and convert her via the brutal conditioning of a cruel dominatrix, a Superstarlet really has to watch her back. Resolute Naomi is pushed to the brink of everything she holds dear as she struggles to control the murderous urges she thought only belonged to men!

Contact: www.bigbroad.com

Preceded by: Cat Ciao

Sam Chen 2000, 5 min, Video

Contact: sambochen@yahoo.com

With Eric Roberts attached, the Turkish guy immediately agrees to fund your movie. He's your new best friend. But he has some script ideas.

If you tell him to fuck off, go to p.21

If you take his ideas, go to p.27





Mon 1/15
8:30pm

Th 1/18
6:35pm

Won't Anybody Listen

Dov Kelemer

2000, 71 min, Video

A frank and humbling documentary about two courageous musicians, misunderstood in their home town, who pack up and leave for the Los Angeles, the music capital of the world, in search of the elusive "Recording Contract." Frank Rogala and his brother Vince of the band NC-17 watch the Hollywood of their dreams transform into the seedy dumping ground where they find themselves one of 50,000 other bands struggling to "make it." From garage rehearsals, estranged wives, greedy concert promoters, uncaring A&R reps and screaming-crowd performances, Won't Anybody Listen presents the challenges and struggles of musicians in LA clamoring for attention and struggling against impossible odds to succeed in their field.

Contact: 323.845.1455 seventhart@earthlink.net

In Attendance: Director Dov Kelemer

Preceded by: Rejected

Don Hertzfeldt 2000, 9 min, 35mm

Contact: www.bitterfilms.com



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stevy@sfindie.com or 415.533.7889



www.sfstation.com

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SF Station is San Francisco's online city guide to Arts, Culture, Entertainment, & Lifestyle. SF Station also provides Web Development, Maintenance, and Hosting services to local & national organizations.

You meet the wife. She comes on to you. She makes it utterly clear that she won't allow her husband to give you the money unless you sleep with her.

If you run away screaming, go to [p.24](#)

If you sleep with her and make the movie, go to [p.30](#)



COME SEE WHAT EVERYONE IS TALKING ABOUT AT THE DIGITAL MOVIE HOUSE HOSTED BY EVEO -
DATES AND TIMES IN YOUR SF INDIEFEST SCHEDULE.

GREED

DRUGS

DESTINY

PASSION

HORROR

JOY

LIFE

WAR

SEX

TRUTH

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TUTORIALS AND FORUMS

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You are rejected by festival after festival. Toronto, Berlin, nobody wants you. But then you get a call from Slamdance: somebody just dropped out, they need a film. You're in! But they'll only play you at 8am, Sunday morning.

If you go to Slamdance, go to [p.26](#)

If you don't go, go to [p.23](#)

Shorts Programs



This year the SF IndieFest is proud to add shorts to our exciting lineup of independently produced films and videos. Ranging from animation and comedy, to award winning dramas, documentaries and experimental videos, this exceptional collection of shorts should not be missed!

Let There Be Rock Wed 1/17, 5:35pm

Rock stars, robots, critics and fans are the ingredients for this melting pot of music mayhem.

Monkey vs. Robot

Nathan Pommer (1999, Video, 3 min)

Monkey hate technology. Robot hate the monkey.

Robert Christgau: Rock n' Roll Animal

Paul Lovelace (2000, Video, 30 min)

A engaging portrait of the influential rock critic and thirty year veteran of the Village Voice.

Survival of the Illest

Michael Kennedy (2000, Video, 5 min)

B-boy Kid Toast is a midwestern transplant just trying to keep it real in Brooklyn.



Dream Machine

Brett Vapnek (2000, 16mm, 13 min)

Indie Rock Goddess Mary Timony (of Helium) plays Trixie, a lonely chanteuse pursued by a Japanese hipster.



Look Back, Don't Look Back

Randy Bell & Justin Rice

(1999, 16mm, 30 min)

Obsessed with D. A. Pennebaker's seminal documentary about Bob Dylan, two student filmmakers pick up a camera and head to New York on a quest to meet Dylan himself.

Eric Roberts drops out. But Harvey Keitel signs on. You find a new producer, who insists you shoot in Bulgaria. On the last day of photography, you find out that the producer hasn't paid any of the crew. Your negative is seized, and you're lucky to make it out of the country alive. You decide to do something safer, like lion taming.



Some of These Stories are True Tues 1/16, 7:00pm

A compelling collection of short documentaries which offer lucid and moving glimpses into our experiences of place, family, and faith, from the mundane to the metaphysical and somewhere in between.

Loss Prevention

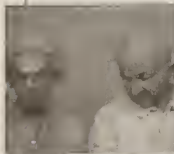
Jeanne C. Finley & Doug DuBois (2000, Video, 17 min)

A revealing portrait of an elderly woman's obsession with shoplifting and the shame of her first arrest.

Erased

Jay Rosenstein (2000, Video, 4 min)

A poignant chronicle of the effects of aging on the filmmaker's mother.



My Parents Read Dreams I've Had About Them

Neil Goldberg (1998, Video, 9 min)

Neil Goldberg turns the camera on his folks in this comical piece ripe for Freudian analysis.



I Wash Therefore I Am

Rob Smits & Britta Hosman

(1999, Video, 10 min)

A mesmerizing portrait of a pair of Hare Krishnas and their contemplations at the laundromat. Just how big are the washing machines in hell?

King of the Jews

Jay Rosenblatt (2000, 16mm, 18 min)

Jay Rosenblatt's masterful use of found footage and personal narrative combine to tell the story of his childhood fear of Jesus Christ.

Bobie

Jonathan Michals (1999, 16mm, 5 min)

A failed acting career and a succession of lousy jobs propel the filmmaker on a cross country trip in search of an old friend.

Confederation Pork

Bill Brown (1999, 16mm, 32 min)

Bill Brown's beautifully shot meditation on Canada, nationalism and the changing North American landscape.

The Rules of the Game Sun 1/14, 5:10pm

Dating, flirting, falling and plain freaking out are the focus of this program about our compulsion for companionship.



This Guy Is Falling

Michael Horowitz & Gareth Smith (2000, 35mm, 11 min)

Relationships are difficult enough without gravity getting in the way.

Talk To You Later

Steven Hentges (2000, 35mm, 10 min)

Female neuroses goes into overdrive in this comedy about three friends, a boyfriend and an answering machine.

The Gentlemon

Sam Serafy & Jonathan Spottiswoode (1999, 35mm, 18 min)

A cynical Englishman and a sentimental Greek woman argue about romance. Words soon turn to action.



Let Me tell You o Story

Marlene Rhein (1999, 35mm, 10 min)

Lois describes a night of unfulfilled desires while unsolicited passion ignites in the background.



Five Feet High and Rising

Peter Sollett (1999, 16mm, 29 min)

Five Feet High and Rising is an inspired look at sexual innocence and discovery set in the distinctive world of the Lower East Side. Voted best short at the 2000 Sundance Film Festival.



You finally raised the money. You're developing cancer from the constant exposure to toxic chemicals, but now you can finally film the picture! You ask the young star of a new Fox series to play the lead.

If he passes, go to p.31

If he says yes, go to p.29

Every Day Here Th 1/18, 4:15pm

This collection of outstanding and critically acclaimed films examine the many ways we adjust to the circumstances of our daily lives.

Ice Fishing

Alex Kondracke (1999, 16mm, 11 min)

Alex Kondracke's moving portrait of a 12 year old boy searching for a father figure.



Friday

Jodi Gibson (2000, 16mm, 19 min)

A pivotal day in the life of a breast cancer survivor who finds more than she bargained for on a trip to Atlantic City.

New York is Disappearing

Heiko Kalmbach (2000, 16mm, 11 min)

This hilarious gem finds two eccentrics hiding out in their cluttered apartment while the Lower East Side gentrifies.



Every Day Here

Frazer Bradshaw

(2000, 35mm, 11 min)

After a bitter argument, a mother and her teenaged son each have a moment of quiet contemplation in Frazer Bradshaw's affecting portrayal of a fragile relationship.

Thow

Jeff Orgill (1999, 35mm, 13 min)

Jeff Orgill's lushly photographed film features a family divided by tragedy until the mother's persistent efforts bring them back together.

Big Canyon

David Agosto (2000, 35mm, 15 min)

The rules of the road for two young lovers; always keep moving, always move fast, and always think of the worst case scenario.

Pure Pandemonium! Tue 1/16, 7:30pm

Prepare to be shocked and amazed by this strange brew of unsettling scenarios surrounding fear, food and sex.

Things to Remember About Daumier

Matthew Konicek (1999, Video, 4 min)

A frenzied tidal wave of images exploring the manipulation of vintage educational filmstrips.

Lunch

Sarah Shute (2000, Video, 3 min)

An amusingly uneventful tale about a parking meter and a park bench.

Spown of the Pogan

George Kuchar (2000, Video, 20 min)

George Kuchar spends time with V. Vale, creator of the Research book series, the pioneering publication of underground culture.

Pigskin Orgasm

The Pigtail Sisters (1999, Video, 3 min)

A revealing exposé which uncovers the true meaning of sportsmanship.

I Like Men

Anne McGuire (2000, Video, 1 min)

An animated homage to manly virtues.



Pacina's Insight

Dylan Griffin (2000, Video, 2 min)

Anatomy lessons by the one and only.

Coleslaw Wrestling

Hayley Downs (1999, Video, 3 min)

A no-holds-barred cultural anthropology smackdown.

Bouncing in the Corner 360DD

Dara Greenwald (1999, Video, 3 min)

A take off on Bruce Nauman's early work where everything is taken off.

Cyclone Alley Ceramics

George Kuchar (2000, Video, 13 min)

Trapped in the El Reno motel off Route 66, George ponders the fate of trailer trash in twisterville and learns an important lesson; don't mess with mother nature.



Nest of Tens

Miranda July (2000, Video, 27 min)

Miranda July concocts an uneasy blend of bizarre situations involving a corporate suit, a lecturer with debilitating phobias, and the strange behavior of babysitters.

You spend two years on the regional festival circuit, garnering audience awards and great reviews. You survive on breakfast panels and "meet the filmmakers" buffets. You never sell your film. Finally, when you are considered too old to be a young filmmaker, you become a professor at USC.



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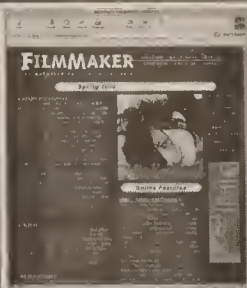


His ideas make no sense to you. They come right out of a "how to write a screenplay" computer program. But, he's paying, so you put them in the script and shoot the movie. Lion's Gate acquires it, you become Flavor of the Month, spend three years in Hollywood development hell, then take the money you earned and make another indie.





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Photo: Ned Schenck

You spend a year living with the secret mole people, coming up only to edit. You get your film into Cannes, and it is later nominated for an Academy Award. You die in a fiery wreck on the way to the Oscars. Your weeping mother accepts the statuette on your behalf.



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After months of delays, your lead actor pulls out the morning of the first day of photography. You have no choice but to step in and play it yourself. Later, when you screen the film for distributors, it is denounced as a vanity project and rejected. Two years go by, you're working at McDonald's. A girl orders a burger and tells you that she saw your movie at a festival and loved it. You smile.



The SF Indie Fest Would Like to Say Thank You

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Lorene Johnson, Nancy Mogavero, Scott Hacker and Stephan Adams of *Adamation, Inc.*, Christy Colcord and all at *Last Weekend Video*, Shawna Breakfield & Karen Lipney of the *Screen Actors Guild*, Kurt Sonderegger of *Red Bull*, Jonathan Keir, Alan Sternfeld and all at *EVEQ, Inc.*, Katrina Thacker and her team at *PriceWaterHouseCoopers*, Tony Cimato at *SF Bay Guardian*, Torbjorn Kanestrom, his wife, twins & Monica Andersen of *Fast Search & Transfer*, Jill Ritchie, Jon Armstrong, Valerie Gilbert and all at *SpotMagic*. All the wonderful staff at *ArtHouse* and *Lawyers for the Arts*, Robyn Freeman of the *Law Offices of Barbara A. Goode* for all her legal guidance and support, John Seidenfeld and Joseph Eric of the *Bohemia Bar*, Robert Palmer of the *Red Devil Lounge*, Warren White of the *Presidio Trust*, Tina Leong and Yuleika Saume of *CBS MarketWatch S.E.*, Stefano Bernardi, Roberto, Renaldo and the staff of *Via Vai*, all at *Hotel Bijou*, Will Fox, Steve Indig, EJ Broder and David Goodyear at *Landmark Theaters*, *Tango Tango*, *Boston Spirits*, Jonathan and all at *Cell Space*, Keith Arnold and all at the *Fine Arts Cinema*, Bob Freeman at *Cinetic Inc.*, Kevin Hogan at *AVTS*, *Blue Period*, Monica McLemore, Stephen Gallagher at *Filmmaker Magazine*, Harlow Newton at *SF Station*, Michael Galinsky at *Insaund*, Tim at *Pigshhead Studios*, Krista Mazrasi at *United Artists*, Steve Harrison at *Sierra Nevada Brewing Company*, Tracy Rosenberg at *Media Alliance*, Julie Geib at *TicketMaster*.

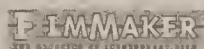
Special Thanks

Rikard Ortenheim for all his patience and support, Steve and Brenda Podesta, Marc & Barbara Corsi, Karin Sundmark, Katrina Thacker, Nick Claitman, Ronald Chase of *Art & Film for Teenagers*, Christian & Lone Schneider of *Idea Garden*, Noelle Hampton & Andre Moran (a fabulous musical force in our community), DJ Jesse Martinez (Hi Fi/Rouge), Susan Stiener, An Siban, the friendly folks at the *Postal Center on Divisadero*, Steve Timble and Brian Wendorf, Marlene Friis, Brian Gordon, Rob Delamater, Mick Diener, Dan Rodenberg, Ninfa Dawson, Sean Shodahl, Paul Medlyn, Amy Ceissner, Corey Eubanks, Mike Dingle at *SamArts*, Brian Perkiis, Alicia Perre-Dowd, All at *SF Film Society*, Richard Schenkman, Tod Booth, Allen White, Ceili, Jon Gartenburg, and especially Lynn Coakley, Stevy Stephens and Trina Ross.

The financier's wife and Eric Roberts hit it off while you're filming. The movie makes four times it's cost between Germany and Japan alone, so you make three sequels, each worse than the last. Your feature career is over, but you create an action series for UPN.



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